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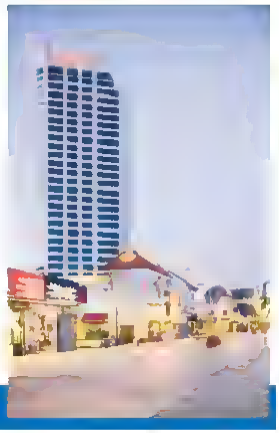

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ALTERNATIVE WEEKLY NETWORK AWN

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[+1] Mayoral candidate Milton Street challenges Mayor Michael Nutter to a debate. "Under one condition. We're both in clown suits. Or we're both in the same clown suit and it's really huge and the winner is the first one who can find the neck hole and climb out."

[0] Tom Knox registers as an Independent so he can run against Milton Street in case the long-shot wins. "I think maybe I can beat the least likely candidate in the history of mayoral elections."

[0] Mayor Nutter appoints a new head to the city's office handling ex-offenders. It's called The Office of Keeping Milton Busy With His Little Campaign While the Grown-Up Runs for Mayor.

[-2] "Everybody says, well, you took all this money from the Marcellus industry. Had they not given me a dime, I'd be in the same position." Gov. Tom Corbett says in a speech. "That's how much I hate this goddamn state, this zoo, this prison. It's the smell. I feel saturated by it. I can taste your stink, and every time I do, I fear I've somehow been infected by it."

[-7] The Philadelphia Orchestra announces it will file for bankruptcy. "Would anybody be interested in purchasing the world's smallest violin?"

[+2] The Philadelphia Science Festival kicks off. Uh, you guys know World Bully Fest 2011 is this week, too, right? Way to go, brainiacs.

[-1] An ex-cop charged with extortion and bribery says he never would've turned to law-breaking if a friend hadn't suggested it, thereby inspiring police officers citywide to abandon their friends for the moral certainty of solitude.

[-4] The *Daily News* finds that many sites tidied up during Philly Spring Cleanup earlier this month are already dirty again. "There is another organism on this planet that follows the same pattern," observes Gov. Corbett. "Do you know what it is? A virus. Human beings are a disease, a cancer of this planet. You're a plague and I am the cure."

This week's total: -11 | Last week's total: -5

EVAN M. LOPEZ

[consequences]

HIDING IN PLAIN SIGHT?

Is a bill that's supposed to protect women at abortion clinics actually an anti-abortion Trojan horse? By Holly Otterbein

After details emerged of West Philadelphia abortion doctor Kermit Gosnell and his clinic — run so poorly that Gosnell has been charged with murdering seven babies and one woman — everyone could agree on one thing: Such tragedy should never happen again.

But the agreement, it seems, ended there.

In the months since Gosnell was indicted, nearly a half-dozen legislative bills have been introduced in the state House and Senate, each meant to correct some flaw in the system that presumably allowed Gosnell to operate for so long and with so little scrutiny. One bill in particular has gained traction: a bill by state House Rep. Matt Baker that would impose the same regulations on abortion clinics as outpatient surgical centers.

Baker, a Republican who heads the House's Health Committee, says the bill would deliver unprecedented protections to women seeking abortions — and prevent future cases like Gosnell's.

But choice activists and women's health advocates see something different. They call the bill a Trojan horse, appearing on its surface to protect women but instead harboring a teeming horde of regulations and restrictions supported by anti-abortion and right-wing interests. The actual aim, these advocates say, is to shut down the state's abortion clinics.

"Their ultimate goal is make abortion inaccessible and illegal in Pennsylvania," says Sam Stevens, executive director of Planned Parenthood Pennsylvania Advocates. "It's appalling."

Somehow, this point has been all but completely lost in the public discussion. Media coverage has been scant, even here in Philly, where Gosnell's reviled practice inspired the bills.

Within the halls of the Capitol, however, tensions are hot. Last week, during a hearing on a series of similar Senate bills, anti-abortion and pro-choice groups both tried to make their points by seizing upon the same story: that of Tyhisha Hudson, who had an abortion at Gosnell's clinic in the '90s and who detailed her gruesome experience before the Senate health committee, saying she felt her "insides being ripped apart" during the procedure and "was bleeding very badly" for weeks afterward.

> The aim, they say, is to shut down clinics.

Hudson testified that she went to Gosnell's clinic only after discovering she couldn't afford an abortion at Planned Parenthood, one of Gosnell's employees allegedly told her the procedure would cost even less than usual if she forewent anesthesia.

Abortion foes saw Hudson's testimony as proving the state Senate should propose a bill regulating abortion clinics like outpatient surgery centers, just as Baker's House bill attempts to do.

But choice advocates saw a different moral in Hudson's tale. Hudson went to Gosnell because his services were the cheapest she could find. By tacking on more (unnecessary, they say) regulations,

>>> continued on page 8

[now in stereophonic splendor]

[a million stories]

✚ POWER TO THE PEOPLE

According to Michelle Pauls, *The People's Court* isn't trashy — "It's really fun!"

She would know. Pauls, artistic director of **B. Someday Productions** (which operates **Walking Fish Theatre**) was filmed last week for the reality TV show, along with a few of her colleagues. She stood before the **famously sassy Judge Marilyn Milian** after filing suit against a local landlord whom she claims unfairly took $1,500 from the organization.

According to Pauls, her company began speaking to landlord Greg Sclight in order to rent a performance space down the street from their Fishtown headquarters on Frankford Avenue. "We wanted to expand and become an umbrella organization for smaller theater groups," she explains. Pauls alleges that Sclight then asked for a $1,500 deposit to provide them with the lease. They provided the money, but he never furnished the document, she claims, and then didn't return the deposit.

Somehow, ***The People's Court* caught wind** of the lawsuit and invited both parties to be on TV. Pauls says it was like any courtroom — except that someone applied makeup to her face **and encouraged her to interrupt** Sclight while he was talking.

Reached by phone, Sclight declined to comment.

Walking Fish has, on the other hand, been celebrating since the taping. Judge Milian sided with the group and, they say, awarded the $1,500 plus an appearance fee. A date for the episode hasn't been set, but Pauls promises to throw a **viewing party** when it airs.

"For a little nonprofit like us," says Pauls, "$1,500 is a lot!"

—Holly Otterbein

✚ JUST NOT IN THE CARDS

A couple of weeks ago, SEPTA made much noise about its — "plan" might be too strong a word, but anyway ... plan to finally progress with implementing **"smart cards" — sorry, "New Payment Technology."** a glorious access system in which smart cards will play but one role. **A contract has yet to be awarded** for the new technology, and SEPTA doesn't expect to have it for several more years at least.

Meanwhile, we wondered. For all the hullabaloo about moving past SEPTA's token system (or, rather, its system of **charging riders extra** for boarding at stations that don't sell tokens), is the *payment method* really the thing that riders most want to see improved?

Or has the smart card functioned as a big **corporate red herring**, a way for SEPTA *not* to focus on other, potentially more immediate improvements — making announcements audible to human ears, for example, posting train and bus schedules (sit down for this) at stations, maybe even not cutting off train service **before the bars close**? So we commissioned an online poll on our news blog, The Naked City, to find out.

The results both confirmed and rebutted our hypothesis. Readers were allowed to pick their top two priorities from a list of nine choices, including smart cards, which **came in second place**, with 17 percent of the vote. The first-place winner, though, at 23.6 percent of the vote, was **24-hour service on the Market/Frankford and Broad Street lines**. Third place, by the way, was increased service for trains, buses and trolleys. See the results for yourself at citypaper.net/nakedcity.

—Isaiah Thompson

✚ *City Paper is happy to announce two first place 2011 Keystone Press Awards from the Pennsylvania Newspaper Association: Column (Man Overboard!) and News Feature (Isaiah Thompson, "Drill, Baby, Drill!").*

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ALAN BARR

electionear
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CLOSE CALLS

➤ **LAST THURSDAY, ELECTIONEAR** found itself listening to the city's political beat in stereophonic splendor as we attended (and live-tweeted, folks! @hollyotterbein, @isaiah_thompson) two City Council candidate forums blocks apart.

Just west of Broad, on McKean Street, three of the candidates for City Council's 2nd District (currently occupied by longtime Councilwoman Anna Verna) — Barbara Capozzi, Kenyatta Johnson and Damon Roberts — fielded questions; meanwhile, on the other side of Broad at Moore Street, 1st District candidates (replacing Frank DiCicco) Vern Anastasio, Joe Grace, Jeff Hornstein and Mark Squilla did likewise. Among the similarities: soft pretzels. Lots of them. Differences: The 2nd District, whose residents are black and white in roughly equal numbers, is being contested by three black candidates and two white candidates; the candidates for the 1st, on the other hand, are all white (and all men).

Universal theme: trash, an issue that (sometime around 7:30 p.m.) seemed to telepathically cross Broad to be addressed by both forums at once. In the 1st, candidate Squilla called dog poop "a big issue!" while Anastasio called for the city to fund litter cleanup. In the 2nd, Capozzi bemoaned the disappearance of "the old ladies with brooms," while Roberts and Johnson spoke of the city's role.

Also of import to both communities: Schools Superintendent Arlene Ackerman. In the 1st District, the assessment was clear: Anastasio said she should step down, and Grace called her leadership "authoritarian." The 2nd, however, had no such consensus. Capozzi said that she "will never forgive how [Ackerman] treated South Philly High" when violence erupted against Asian students, while Johnson and Roberts praised Ackerman's leadership. There had been few major disagreements — this one, so seemingly racially tinged, was striking.

Other issues were more local. In the 1st District, casinos were a hot topic, with Hornstein calling SugarHouse Casino "awful," Grace saying he opposes a second casino, Anastasio and Squilla boasting having organized against casinos. In the 2nd District, the great white whale of gentrification inevitably surfaced, largely in the form of a question about a proposed construction moratorium, supported by a small but vocal group of anti-gentrification Point Breeze resident-activists. All three candidates opposed the idea, but with varying degrees of deference to its supporters. There are "valid concerns that need to be addressed as development goes forward," cautioned Johnson.

(holly.otterbein@citypaper.net, isaiah.thompson@citypaper.net)

+ Hiding in Plain Sight?
<< continued from page 6

they say Baker's bill would significantly raise the cost of abortion — and, in turn, force more women to go to illegal providers.

The bill would impose various new requirements that pro-choice activists call unnecessary and unnecessarily costly. For example, the legislation would force clinics to always have a nurse on duty, even on days when abortions are not being performed, which apparently occur often.

"That would provide absolutely no benefit to patients," says Sue Frietsche, senior staff attorney of the Women's Law Project, adding that current regulations already require a nurse to be present when abortions are taking place.

When *City Paper* reached Baker, he insisted the bill "will provide the highest possible level of health care and safety for women."

Another regulation would force clinics' operating rooms to be at least 400 square feet, which Baker said will provide enough space for injured patients to leave via a stretcher. "One of Gosnell's patients died while EMTs tried to remove her from the room," said Baker.

Carol Petraitis of the Pennsylvania American Civil Liberties Union counters: "The problem with Gosnell's operating room wasn't its size, but the fact that an exit door to the clinic was bolted shut."

The bottom line for opponents of the bill is that it increases the cost of abortions. Frietsche claims that cost would increase by as much as $1,000 and cost each clinic as much as $1 million, which would force most — and possibly all — of Pennsylvania's 22 clinics to shut down. Some speculate that if the bill passed, it would be as significant as the state's Abortion Control Act, which eventually went to the U.S. Supreme Court and had the potential to overturn Roe v. Wade.

At last week's hearing, the president of the Pro-Life Coalition of Pennsylvania voiced his support for outpatient regulations, as did an anti-abortion doctor who later told CP that he sometimes prays with his patients who are carrying unwanted pregnancies.

Baker himself acknowledges a personal opposition to abortion. Asked if that has affected his legislation, he said, "This is not a pro-life, pro-abortion issue. Many strict pro-life people believe we should shut all the clinics down. That's not what this bill does."

Baker also notes that the District Attorney's report on Gosnell recommended that clinics be regulated as outpatient surgery centers. But choice advocates argue the report was mainly concerned that the state Health Department inspect abortion clinics annually. They point to four proposed Senate bills that would mandate that clinics be regularly inspected but that don't call for Baker's regulations as being "way better."

The bill now faces a full House vote.

Even those Senate bills, say choice advocates, have problems. Two, for instance, give the Health Department "full and free" access to abortion clinics' employees and records. That might seem reasonable, acknowledges Jen Boulanger, executive director of Allentown Women's Center, but could encourage unwarranted targeting of clinics or raise privacy issues. (The state is supposed to redact the names of employees in these public reports, as state Sen. Pat Vance, head of the Senate's health committee, pointed out, but CP found in a recent request that many names hadn't been redacted; Vance says she will "look into that.")

Choice advocates say both the proposed Senate and House bills are missing the point. Ever since news about Gosnell broke, they've argued that his case proved not that the state lacked regulations, but that those regulations were "spottily and inadequately enforced," says Frietsche.

At last week's hearing, Dr. Eli Avila, the state Department of Health's acting secretary, affirmed that he can conduct inspections without additional bills. He called any thoughts otherwise "rumors."

Baker's bill, meanwhile, has moved out of committee and now faces a full House vote. Its measures appear to be gaining traction in the Senate. At last week's hearing, Sen. Bob Mensch (R-Bucks) voiced support for stricter regulations. Baker told CP that Mensch may pen a Senate amendment that holds clinics to the outpatient standards. Sen. Mensch did not respond to requests for comment.

Stevens, of Planned Parenthood Advocates, says assertions about clinics potentially shutting down "aren't hypothetical" and points to a bill passed in 2004 in Texas that imposed similar regulations on abortion clinics. Of 20 clinics statewide, she says, *none* could initially comply. Eventually, a few managed to become certified outpatient facilities — but not without raising the cost of an abortion by as much as $1,000.

"We've seen this before," says Stevens. "It's a tactic that's been used against low-income women for a long time."

(holly otterbein@citypaper.net)

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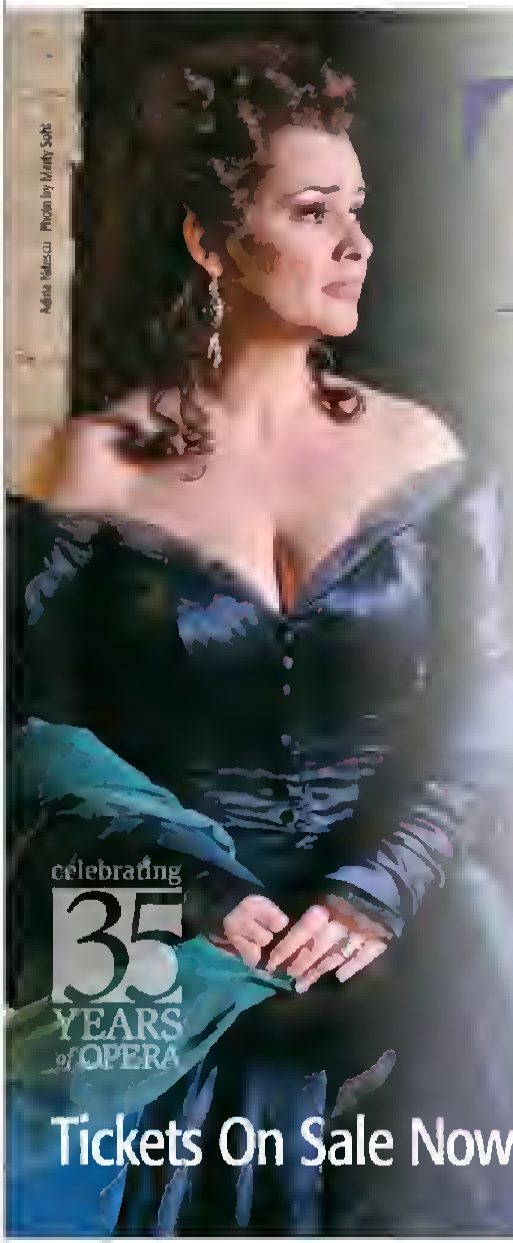

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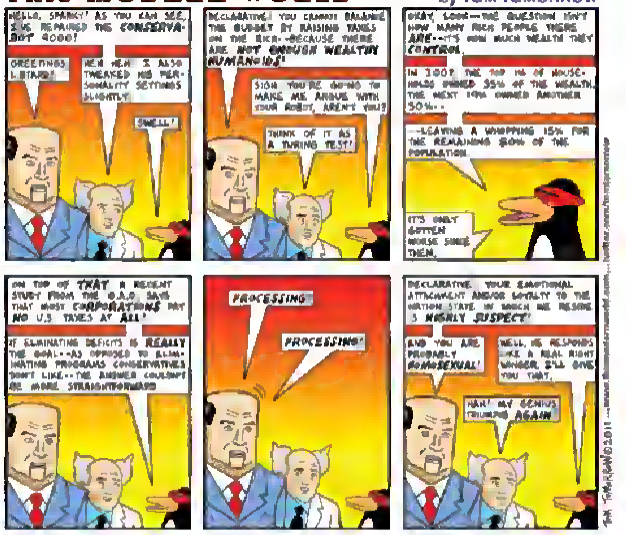

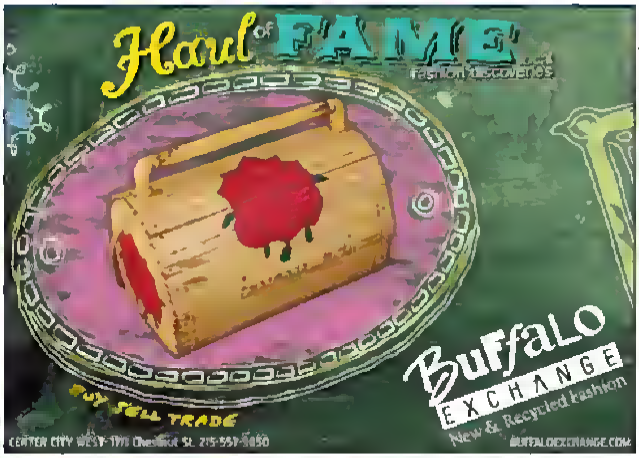

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CITIZEN KATZ

WHY PHILADELPHIA SHOULD GET BEHIND OUR WOULD-BE MAYOR'S LATEST CAMPAIGN.

DREAM TEAM Sam Katz (right) thinks of himself as the idea man behind *Philadelphia The Great Experiment*, while his son Phil, handles a greater share of the film's behind-the-scenes production
PHOTO BY NEAL SANTOS

BY SHAUN BRADY

IF THREE-TIME (so far) mayoral candidate Sam Katz can't take control of Philadelphia's future, then he can at least stamp his brand onto the city's past. In Katz's eyes, recounting history may not be nearly as attractive as making it — but he proposes to do just that. His latest endeavor is a comprehensive documentary film about the city. "It's something to do," he shrugs with a half-smile. "It's not going to be being mayor, but it's going to have connections to that."

Mayoral races come but once every four years, and a guy's gotta find something to kill all that time in between. Katz's duties as the newly appointed chairman of the Pennsylvania Intergovernmental Cooperation Authority have been keeping him busy. But it was a very common, red-enveloped time-killer — the gift of Netflix, a birthday present from his son Phil — that led to his role as film producer.

"I started watching every kind of documentary as well as all these violent movies," Katz says. A perusal of his queue would lead from Martin Scorsese's historical drama *Gangs of New York* to the 16-hour PBS documentary *New York*, and from there to other city stories: Chicago, Las Vegas, New Orleans.

"Then I wanted to watch [one about] Philly, and there wasn't one," Katz recalls. "Why is it that the most historically significant city in America doesn't have a documentary film about its own history? Las Vegas is all of a hundred years old, basically set up as a town where people that were building the Boulder Dam could spend their money on gambling, prostitution and drink. We have a few more core values here."

Thus a restless candidate without a campaign invented one, refashioning himself as a media mini-mogul with two new companies and a massive, ongoing fundraising effort to produce a seven-hour documentary series called *Philadelphia: The Great Experiment*, along with supplemental materials that would at least triple that running time.

While the role of film producer may pale next to that of mayor, Katz says the two arise from some of the same goals. "When you run for an office you think you know everything. You have to," he says. "And when you start a project like this you realize you don't know anything. Which is the best place to be, because then you can open your mind to hearing, observing and discovering what really took place. When you walk down the street in Philadelphia today, it's a big place — but you can pass by an awful lot of people who are impacting the city in one way or another, whether in politics or business or art. It was the same way a hundred years ago. Our challenge is how to connect all these dots."

Sporting a bright-orange sweater, Katz sits in an editing room at his riverfront office, at the controls is his partner and son, Phil, for whom the project has been a crash course in the filmmaking process. There's been a steep learning curve for both, whose experience in documentary film up to this point has been limited to being in front of the camera for Tigre Hill's *Shame of a City*, about the 2003 mayoral race between John Street and Katz. So they enlisted more experienced partners at the outset, including *Stone Reader* director and political ad creator Mark Moskowitz and urban historian (and sometime CP contributor) Nathaniel Popkin, who serves as the project's senior writer.

Katz père et fils share duties in both History Making Productions, their documentary production company, and Katz Creative Group, which is focused more on web design, interactive media, branding and commercial projects. The elder Katz is more idea man and public face, his son does a greater share of the nuts-and-bolts production.

"We have a joke," Katz says, "that we're going to put a sign in front of Phil's door that says 'Creative Katz,' and in front of mine it's going to say 'Uncreative Katz.'"

Fortunately the team is concentrating its efforts on documentary rather than comedy. Thus far, their work has resulted in a half-hour pilot episode focusing on the immediate post-Civil War era, beginning with Lincoln's funeral cortege passing through Philadelphia and concluding with the Centennial Exposition. In between, it covers the post-war industrial expansion of the city, including the stories of Peter Widener and John Wanamaker; the building of City Hall, and new racial, ethnic and religious tensions, including Octavius V. Catto's campaign to integrate the streetcars and the bloody mayoral election of 1871.

"War forces people to put aside their personal aspirations for the good of the whole," Katz explains. "And when the war is over, everybody aspires. The Irish aspire, the capitalist/industrialists aspire, the African-American community aspires. They paid this enormous sacrificial price [in the war], and now everybody wants to get ahead. And when everybody wants something, more often than not it causes people to knock heads. That's the story of cities."

The pilot episode, which will screen this week at an invitation-only event at Suzanne Roberts Theatre before airing on ABC 6 at 7:30 p.m. on Tuesday, April 26, will be recognizable to anyone conversant in modern public television fare: a blend of stills, talking heads and re-enactments that weave a number of anecdotal pieces of Philly history into an overall narrative of post-war conflicts. The Katzes chose wisely in not beginning at the beginning, not trying to find a new spin on the familiar tales of the founding fathers. The film doesn't break any ground (nor does it attempt to), but it does uncover some fascinating, lesser-known stories.

"We've taken a great deal of pride in our 1776 story," Katz says, "but we seem to know nothing about any other story, and the city we are today is a 19th-century-grounded city."

Primary funding for the pilot was provided by a host of local organizations, including the Philadelphia Foundation and Poor Richard's. Production on the first hour-long episode, "Capital in Crisis: The Yellow Fever Epidemic of 1793," is set to start this summer.

Since its original conception, the project has expanded beyond the boundaries of its initial, more traditional documentary format to embrace new media. The *Philadelphia: The Great Experiment* website (historyofphilly.com) features several "webisodes," short stories that don't necessarily fit into the basic narrative of the film. The site features

"OUR CHALLENGE IS CONNECTING ALL THESE DOTS."

an interactive Flash player that will allow viewers to easily navigate between related content: from an episode to related webisodes, raw interview footage, text, images, educational materials and podcasts. The Katzes have engaged with more than 40 local historical institutions, both for research, materials and on-screen expertise. In addition, several area schools have already based student projects around the pilot's content.

History Making Productions has also taken on commissions from some of those historical institutions; the Katzes are in various stages of production on short films about Bishop Richard Allen for Mother Bethel Church, Stephen Girard for his namesake college, and the life of William Penn for the Pennsbury Society in Bucks County.

The documentary's style was defined mostly by Phil Katz, who cites an admiration for HBO-produced documentaries and historical series like *Rome* and *John Adams* rather than the Ken Burns style, an approach which defines the generational divide between father and son.

"You have a guy who likes Ken Burns," says Katz, "and you have a generation that probably finds it not as entertaining. So managing our way between an older-school point of view about historical documentaries and a more entertainment-driven but historically factual and analytical approach is an interesting conflict. And we resolved that conflict entirely in favor of the more subtle, less-is-more, visually compelling stuff that keeps the attention, that keeps the eyes glued, because that's what we're competing for."

Katz Creative Group is not the first context in which the two Katzes have worked together; Phil and his siblings have been enlisted to help with all of dad's mayoral campaigns. But this time out, the two are full partners in a collaborative process. Phil speaks with a certain guardedness born, perhaps, of being raised in the media spotlight (except when extolling the virtues of the Schmitter, as represented by the McNally's hoodie he wears), but says of working with his father, "I think we play well off each other. The balance at the end of the day is usually a good one. I think we both bring a completely different perspective to these projects, different experiences, different interests and different skills."

History, of course, is never wholly about the past; the way we talk and write about (and film) history always reflects our current moment. It's inevitable, Katz admits, that having his name attached to the movie will lead many viewers to scour it for a political bias.

"I think that they will, but not until we get to the late part of the 20th century," he says. "I don't think in any other period of the city's history I come into this with any bias. I didn't know these stories any better than anybody else does. I don't think I've reflected any political agenda or political point of view in any of this. It's just the story the way it is."

Still, no matter how exhaustive the documentary becomes, no film can possibly cover the entire history of a city in all its breadth and depth. "We want to be accurate," Katz says, "but we are interpreters."

To determine which stories make the cut, he explains, "We wanted to identify stories that, when you look back over history, and this is subject to interpretation, these stories impacted who the city is. Our main character's not Octavius Catto or Peter Widener, it's Philadelphia. Personally, the motivation was, who are we? How did we get to be this way? Philadelphians are very loyal and proud of the city, but they also can be very negative, like few cities I know of. We're pretty hard on ourselves — how did we get to be that way?"

As for how he defines the city and its character, Katz says, "I want to lose whatever assumptions I have about who we are, because I think the story will tell us who we are.

"I think that we still aspire to be what William Penn wanted for Philadelphia, a place of brotherly love, even though we aren't. Why did we fail, and how could we be better? There's value to knowing your past because you're always hoping for a better future. It's very hard to figure out where you're going if you have no idea where you've been. And I think we have no idea where we've been."

(s_brady@citypaper.net)

IF YOU BUILD IT: In between Civil War stories, the Katzes' film touches on lesser-known bits of Philly history, like the painstaking construction of City Hall.

queerbait
Mind your LGBTs and Qs

PARTY CITY

➤ **SURE, THE EQUALITY FORUM** is jam-packed with a thoughtful array of haps geared toward furthering our positions on this ever-gayng planet, but let's cut to the chase. Floods of fresh faces will be visiting from all over the country, and we gotta show those homos that Philly knows how to h ave a good time.

THURSDAY *10 p.m., free, 1216 Spruce St* ➤ Valanni, one of the gay-friendliest spots in Wash West, is hosting the Forum's offical **Welcome Party**. Schmooze with new friends while munching on tapas, slurping fancy cocktails and tapping your tootsies to the catchy tunes of DJ Bizz.

FRIDAY *10 p.m., free, 243 S. Camac St* ➤ For the gay-to-the-core, nothing beats a night of showtunes and boogying. Thankfully, Tavern on Camac is delivering the best of both worlds for its **Cabaret and Dance Party**. While DJ Jimmy DePre spins diva-heavy club beats in the Ascend Lounge, pianist Kevin Lutz will treat the downstairs crowd to hits from ditty makers like Sondheim, Bernstein and Hammerstein. If you're feeling courageous, he may just toss you the mic.

SATURDAY *8:30 p.m., $10, 1320 Chancellor St* ➤ Around the corner from the Men's Party at Q Lounge (10 p.m., $10, 1234 Locust St), Denise Cohen and co. are throwing a girls-only soirée at Sisters. Hosted by WIRED 96.5's Casey, **Girl Fever** includes performances by the Siren Dancers and a Celesbian competition, awarding the Gayborhood's most popular lesbian $1,000 in cash and, if she's lucky, maybe a vibrator or two.

SUNDAY *4 p.m., $10, 969 N. Second St* ➤ In gay speak, a tea dance is a daytime dance party that takes its name from the Brits' traditional afternoon tea. Queens who need a break from SundeyOUT at the Piazza (noon, $10, Second Street and Germantown Avenue) can twirl over to the **Tea Dance** at Tendenza, featuring free hors d'oeuvres and indoor dancing till the sun goes down. But, unlike the name suggests, you won't find a single cup of water-soaked tea leaves in the house. Tea *bagging*? That's a different story.

—**Josh Middleton**
(josh.middleton@citypaper.net)

[family matters]

THE PARENT TRAP

Trans adopters struggle for a place at the table **By Holly Otterbein**

Think gay and lesbian adoption has a long way to go? Transgender adoption could be two decades behind that — even here in liberal Philadelphia.

"The word is out that gay and lesbian folks can parent well," says Maria McCulloch, a board member of Philadelphia Family Pride. "But that's not the case for the trans community. They're having the same conversations the gay and lesbian community had 20 years ago."

Prospective gay and lesbian parents rely on word of mouth to know which agencies will work with them — and which are more apt for, say, Sarah Palin. But trans adopters lack such networking, says McCulloch, just like gays and lesbians did years ago. And that leaves many trans people up a tree.

"Some agencies say they're LGBT-friendly," says Joe Ippolito, a trans man eyeing adoption. "But they haven't really worked with the 'T' part as much."

For instance, Ippolito says he was working with a gay-friendly agency, and they "basically indicated that I should leave the trans piece out of it" if he wanted to consider international adoption. "The information on which agencies have truly worked with trans people is not out there yet," he explains.

The hurdles hardly stop there. Adoption can be pricey, and according to a recent National Gay and Lesbian Task Force study, trans people are almost four times as likely as the general population to live in extreme poverty.

Plus, if trans people want to give birth themselves, Ippolito says insurance rarely covers the necessary fertility costs. (Hell, insurance rarely covers such costs for *anyone*, even straight, married, gender-normative couples.) Then one has to consider the procedure's safety. "The question that always looms if you're a trans man," says Ippolito, "is if you've been on testosterone for five years, how safe is it to get off that and have a child?"

But progress, however slow, is being made. As Ippolito says, "Thomas Beatie was not the first trans man to get pregnant. This has been happening for the past 10, 15 years."

As times have changed, so has the Equality Forum's portrayal of trans adoption and biological parenting. McCulloch says that initially, the Forum "got everybody who was LGBT into a room and had them talk about parenting." But this year, for the first time, there are separate events for trans people and gays and lesbians being held simultaneously — and she expects the Forum to get even more specific in the future.

McCulloch and Ippolito will head the trans event, along with Dr. Jacqueline Gutmann, who'll provide information on biological parenting for the trans community. The LGBT adoption event, meanwhile, will be led by Becky Fawcett, executive director of helpusadopt.org.

Fawcett's story is a reminder of how difficult adoption for gays and lesbians still is, even if it's less knotty than for trans people. Fawcett is a straight, infertile woman who adopted children after struggling and failing to get pregnant for years. After realizing how much the adoption process cost, she vowed to donate to prospective parents who weren't as financially blessed. But she found that many agencies wouldn't let her give to gays and lesbians.

So Fawcett founded her own organization, which provides grants to all kinds of prospective parents — from lesbian couples to straight people to single dads.

"People ask why I care," she says. "It's an innate thing about being a mother. You just know these rules aren't right. There are millions of children out there who need loving homes."

Until people realize alternative families can provide just that, says McCulloch, "our country's doing a disservice to the children."

(holly.otterbein@citypaper.net)

✦ *TransPARENT: Pathways to Parenthood / LGBT Adoptions, Sat., April 30, 3:30-4:45 p.m., free, Temple University Center City, 1515 Market St., Prospective Parent Happy Hour, 5-8 p.m., free, Tabu, 200 S. 12th St., equalityforum.com.*

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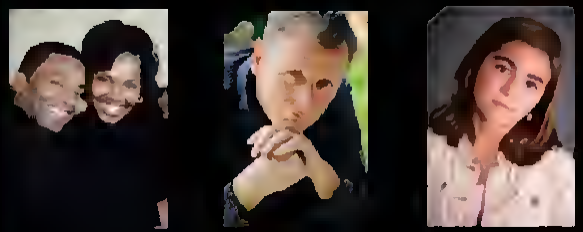

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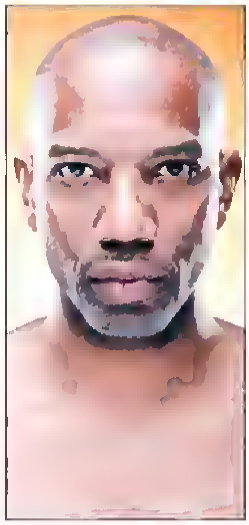

TOP FORUM: (From left to right) Zane Booker Dance Tribute; *Bullied: A Student, a School, and a Case that Made History*; Lorenzo Triburgo's "Transportraits."

[picks]

AGENDA IDENTITY

The Equality Forum runs April 25–May 1. For tickets: 215-732-3378 or equalityforum.com.

➤ TRANSPORTRAITS

There's obvious humor in Lorenzo Triburgo's portraiture. His subjects pose in exaggerated stoic stances, gazing oh-so-ponderously into the distance. They're standing before rich-toned oil paintings of the Pacific Northwest wilderness, awash in all the tackiness of a low-rent Sears studio. Triburgo created these backdrops, as well, following instructions from *The Joy of Painting* by Bob Ross. But while his series "Transportraits" handily satirizes the 20th-century photo portrait, it also opens a broader discussion. The series depicts 24 trans men, and Triburgo presents the works as an examination of the parallel fluidity of photography and gender. Misread as moments of fact rather than scenes without the whole context, photographs can be boxed-in just as easily as gender, which Triburgo asserts is not "an unchanging truth." —*John Vettese (Through Sun., May 1, free, University of the Arts, Gallery 1401, 211 S. Broad St.)*

➤ ZANE BOOKER DANCE TRIBUTE

Zane Booker's dance theater company, Smoke, Lilies and Jade Arts Initiative, is all about spreading socially conscious messages of tolerance and promoting HIV/AIDs awareness. So the fact that he's being feted with a dance tribute by the Equality Forum feels like a full-circle moment. "It's really cool," Booker says. "It puts my whole philosophy of being inside the community into perspective. It tells me it was the right thing to do." The tribute comes as SLJ enters its fifth year, which Booker says makes it "the perfect marker." He's "honored to be honored" — so much so that he's created two new works for the event. *The Beginning of the Middle Again*, performed by dancers from Howard University and set to music by Bobby McFerrin, is "about being in the same place in a relationship again — going back to that same tumultuous place." *Intimate Spaces*, performed by students of UArts (where Booker lectures), ponders how we negotiate the boundaries of relationships. Detecting a theme? "I'm always interested in love," says Booker. "In, out, coming back. It's a cyclical thing." —*Dena Kassel (Fri., April 29, 7 p.m., $10, Merriam Theater, 250 S. Broad St.)*

➤ BULLIED: A STUDENT, A SCHOOL, AND A CASE THAT MADE HISTORY

Jamie Nabozny's story is, unfortunately, not an unusual one — up until the happy ending. Bullied through middle and high school for being gay, Nabozny turned to all of the escape valves that so often lead to unfortunate headlines, from running away to attempted suicide. As his harassment turned from name-calling to physical violence, eventually ending in surgery and a five-day hospital stay, the teachers and school administrators responsible for his well-being turned a blind eye or even gave their tacit approval, blaming the victim for "acting too gay." But instead of becoming a statistic, Nabozny made history, becoming the first student to successfully sue a school district for its failure to protect. Narrated by *Glee*'s Jane Lynch and full of the rapid-fire cutting and flashy video effects meant to appeal to younger viewers (and their attention spans), Bill Brummel and Geoffrey Sharp's 40-minute documentary aims to educate potential victims and victimizers both. —*Shaun Brady (Fri., April 29, 7:30 p.m., $5, Gershman Y, Levitt Auditorium, 401 S. Broad St.)*

➤ QUE(E)RY

The cleverly named *que(e)ry* was created by and for Temple students, who explore their experiences with queerness and gender identity as a way to break through ignorance and prejudice. Under Assistant Chair of Theater Peter Reynolds (who's also artistic director of Philadelphia's professional gay theater company, Mauckingbird), 21 student performers, both gay and "allied," wrote "95 percent of the play," Reynolds says. "We were thrilled with the caliber of the student writing." The show features a lot of comedy — some acerbic, some celebratory — in tight vignettes, plus dance from choreographer Brandon McShaffrey. "The show had a five-performance run at Temple with full houses at every performance," says Reynolds of *que(e)ry*, which was funded by Temple's Office of the Provost. "The reception was astounding." —*Mark Cofta (Fri., April 29, 9 p.m., $5, Gershman Y, Levitt Auditorium, 401 S. Broad St.)*

➤ ADD SEX AND STIR: A RECIPE FOR PUBLIC HEALTH PROMOTION

As recipe analogies go, you could liken sex to cayenne pepper: Used right, it adds some incredible spice, but go overboard and you'll end up with something inedible, maybe even painful. Given that this discussion is sponsored by the Philadelphia Syphilis Advisory Committee, the recipe in question would seem to mix up a stew you'd regret eating. Easily treatable with antibiotics, the disease isn't the madness-inducing plague that once terrorized Europe and thrilled Gothic novelists. But it's still a danger, especially in combination with HIV. Focusing on the impact of syphilis on the local LGBTQ community, the interactive talk will provide information gathered through a community and Health Department partnership to improve local sexual health. —*Shaun Brady (Sat., April 30, 12:30 p.m., free, Temple University, 1515 Market St.)*

➤ BISEXUALITY IN THE 21ST CENTURY

Sigmund Freud once wrote, "All human beings are bisexual." More than a century later, bisexuals still face nasty discrimination — in fact, generalizations like Freud's can often make matters worse. Bisexuals now have the unique dilemma of being simultaneously disliked by some anti-gay and gay-friendly folks, not quite belonging in either heterosexual or homosexual camps, and, as if that weren't enough, threatening nearly everyone's feelings about monogamy. In fact, being bi is such a singular experience that specific therapies have been developed for the community. Distinct groups have formed, too — like BiUnity, a network for bisexuals in Philadelphia. At this event, the group will bust myths, muse on their modern-day challenges and promote bisexual activism — because sadly, we still have to fight to have it both ways. —*Holly Otterbein (Sat., April 30, 12:30 p.m., free, Temple University Center City, 1515 Market St.)*

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By A.D. Amorosi

WHEN THE BOARD of directors of the **Philadelphia Orchestra Association** sent out a press statement regarding its bankruptcy, I nearly cried. The orchestra has been a Philly arts tradition since 1900, yet there we are reading niceties from its landlords at the **Kimmel Center**, like "Today's action will prove to be not an epilogue but the beginning of the long-term recovery." We appreciate the Kimmel's understanding. We won't bother discussing how the velvet ensemble got into this mess or how little the public has supported its cherished orchestra. What it needs is a bailout, a leg up, something it couldn't get from Philly's **Pew Charitable Trusts** last week. If **Tastykake** got help from outside buyers, why can't the cream-cheese-smooth strings of our orchestra? There are some wise entrepreneurs in the area. **World Café Live**'s **Hal Real**. You just put **The Queen** (and Delaware) on the map. Surely you could use a string section. **NBC/Comcast/Universal**. Back in the day, broadcasters had orchestras play the talent on and off the stage. Want a timpani player or three? What about the Georgia buyers of Tastykake? Need some theme music? My point is, HAAALP NOW ➤ Want to know what meat glue is or how to measure the viscosity of your hydrocolloid-infused sauce? Yeesh. Me neither, but that won't stop me from hanging with Lewittown's **Aki Kamozawa** and **H. Alexander Talbot**, authors of ***Ideas in Food: Great Recipes and Why They Work***, when they hold classes at La Bec-Fin on May 2. ➤ **Musiq**, Philly's most soul-sational crooner and a guy who likes to run the words together, drops a much-anticipated new album, *MUSIQINTHEMAGIQ*, next week with an appearance on **BET**'s ***The Mo'Nique Show***. ➤ Broad Street's **Borders** is closing (yeah, another bankruptcy) and ***Philadelphia Business Journal*** reported that a "large format restaurant" may fill the spot. Another chain in other words. With **Olive Garden**, **West Elm**, **Lucky Strike** and **Fogo de Chão** clustered near that intersection, any chain would make that corner the lamest in Philly. I know I asked you guys for ideas for the orchestra, but can we work overtime to get a local giant in on this corner? A **PYT** franchise? Can't the guys from **Tria** sell bigger wheels of cheese? ➤ Philadelphia's angel with a lariat, **Birdie Busch**, headlines the country swinging second annual **Philly Opry** (April 22, Johnny Brenda's) with **Deflibulators** and **Silver Ages** hitched to her wagon. Giddy up. ➤ Philly's **Crafty Balboa** and the Passyunk Ave. **"Flavors of the Avenue"** are names so synonymous with spring, I start salivating as soon as my pollen allergy kicks in. The food fest meets the craft soiree on April 30 with VIP packages galore (visiteastpassyunk.com). ➤ The smooth operetta continues at citypaper.net/criticalmass.

(a_amorosi@citypaper.net)

GIRL, INTERRUPTED: For the images in *Tent Life. Haiti*, Wyatt Gallery focused on photographing uplifting moments.

[photography]

FACE VALUE

Wyatt Gallery captures connectedness in the midst of catastrophe. By Will Stone

Wyatt Gallery's tagline — "a person, not a place" — is more than a simple point of clarification. In fact, it reveals a lot about how this Philly-born documentary photographer approaches his art. Gallery, who first took up the craft while studying at William Penn Charter School, has an eye for unlikely spiritual sites, like the altars of Orthodox Christians in India or the palm tree-lined façades of Caribbean synagogues. Yet what animates these exotic places are the people. And the same goes for Gallery's photographs of natural disaster areas, from the wreckage of the Southeast Asian tsunami to post-Katrina New Orleans, and most recently, the sprawling tent cities of earthquake-stricken Haiti. For his new book, *Tent Life. Haiti* (Umbrage, April), the former UPenn adjunct professor, Fulbright scholar and published photographer (*Newsweek*, *The New York Times*) offers intimate, heartening portraits of the Haitian people. (All royalties from *Tent Life* go to the Haiti relief effort.) In preparation for his book signing, Wyatt spoke with CP about photography both here and abroad.

City Paper: How did the Haiti project come to fruition?

Wyatt Gallery: It really started back in 2005 after the Southeast Asian tsunami, when I went to Sri Lanka and photographed with a friend. After that, another Philly photographer, Will Stacey, encouraged me to photograph Hurricane Katrina in New Orleans. And I really didn't want to go at the time, because I was already so emotionally exhausted from the tsunami. — When the earthquake happened in Haiti, I had a strong sense that I really needed to go and do something. — So in March, I went to Haiti with a group of friends and with the organization healinghaiti.org to volunteer by teaching orphans, delivering water and really whatever I could.

CP: What was your relationship with the Haitian people you photographed?

> "The photos make them feel that the outside world cares for them."

WG: The photographs are very intimate, and I think that comes from a few things. One, I've lived in the Caribbean off and on for 12 years, so I felt very much at home, even though it wasn't anywhere near my home in Trinidad. And with that comes a closer relationship with people just because I feel more comfortable so they feel more comfortable. I would play dominos in the camps, jump rope with the kids, I would play cards — you know, just hang out — and that created the closeness and the intimacy. When my subjects feel that I have respect for them, the photographs end up being more like a collaboration. I often don't direct them; they're normally sitting, standing, posing, however they choose. It becomes a collaboration.

>>> continued on page 20

[the smooth operetta continues]

[happy eastearth day]

➤ earth day

This Friday's **Earth Day Festival** at the Academy of Natural Sciences (April 22, ansp.org) is pulling back the curtain on pollution. Hands-on activities include tips for maintaining the natural habitats in our backyards, the dissection of a 5 foot-long primitive fish (!) and a lesson on how to make jewelry out of recycled materials. Though Earth Day has always had a celebratory feel to it, there's a twinge of realistic desperation here. Our everyday lives have an impact on the environment. Let's make sure there's an Earth worthy enough to dedicate a day to next year.

—Eric Schuman

➤ earth day

The next day, take it outside for **Earth SaturDay** (April 23, buggreenearthstore.com), a block party organized by Tony Fisher of South Street's Big Green Earth Store. It's all about ways to go green without breaking the bank. Check out an upcycling demo, proving to fashionistas and tech junkies that faded jeans and past-their-prime gadgets can be transformed into newly functional materials, or wander BGE's eco-happy wares sold by Philly artisans and non-profits. Now that's environmentally sound.

—Diana Palmieri

➤ easter

What about Sunday afternoon? There's the **South Street Easter Parade** (April 24, southstreet.com), which includes just about every kind of family-friendly festivity your Peeps-riddled brain can imagine: circus performers, Mummers in full regalia, a car show, local artist exhibitions and a big old rabbit running around looking for photo ops. Speaking of: More than 1,000 bunny ears will be distributed throughout the day, leading up to an aerial photo shoot of a bunny-packed Headhouse Square.

—Eric Schuman

➤ easter

Too reverent? Wrap up your weekend with Sunday's **Philly Zombie Crawl** (April 24, phillyzombiecrawl.com). Easter is about celebrating the risen Jesus, so it makes sense to lurk around South Street dressed up like the walking dead. The crawl kicks off with an all-ages opening party at TLA with performances by DJ Kaitboy and Rainbow Destroyer. Later, trade brains for booze at the four Zombie Host Bars — Tattooed Mom, Lickety Split, Copa Banana and The Legendary Dobbs — before reconvening at TLA for the closing bash. The party ends at midnight, but day sleepers can dance the night away at Fluid's Zombies After Midnight party.

—Tanya Hull

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flickpick [movie review]

MADE TO ORDER: Morgan Spurlock's new documentary was purportedly financed entirely through brand integration.

POM WONDERFUL PRESENTS: THE GREATEST MOVIE EVER SOLD

[C+] **WITH HIS DOCUMENTARY** on the prevalence of product placement, Morgan Spurlock attempts not only to have his cake and eat it, but to get someone else to pick up the check. *The Greatest Movie Ever Sold* was purportedly financed entirely through what is now known as brand integration, although it's not clear who was footing the bill before the first sponsor signed. The process of nailing down who pays to have what shown and how is not only the movie's hook but its substance, as we follow Spurlock into meetings with ad agencies and potential partners who mainly have no interest in pulling back the veil. *Greatest Movie* makes claims to transparency, but its mostly one-sided revelations inevitably result in a film that is, first and foremost, about itself. Spurlock acts as an emissary between worlds, it's hard to think of another film featuring interviews with Noam Chomsky and former NBC head Ben Silverman back to back. (He even gets Ralph Nader a free pair of sneakers.) But the consumer advocates he interviews don't make a particularly strong case against stealth advertising, which can be a lot more insidious when it's practiced by, say, the U.S. military than a seller of fruit juice. It's not surprising that for the $1 million that buys them the *POM Wonderful Presents* tag, his main sponsor wants a finger in every aspect of his production, although a title at the end says he retained final cut. Spurlock (*Super Size Me*, *Where in the World Is Osama Bin Laden?*) has a knack for turning hot-button issues into journalistic stunts, but the gimmick here doesn't have much kick, in part because he's never demonstrated he has much integrity to lose. *Greatest Movie* isn't a painful lark, but it only scratches the surface. — *Sam Adams*

> It's not clear who's footing the bill.

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aidorinvade

Rodney Anonymous vs. the world

INDIA!

Gawddamned muthafuggin' awesome.

➤ **OUR HINDI-SPEAKING** readers will quickly recognize the words "Punjabi Yaya" as the Sanskrit phrase for "FUCK YEAH," and Aid or Invada would like to send a giant Punjabi Yaya out to Dr. Jayanthi Kumaresh.

So what did Dr. Kumaresh do to deserve such acclaim? Something you've probably said you were going to do a million times, but were too lazy to get off your bloated Western ass and actually accomplish. She recorded overlapping layers of several compositions that were based on the grammars and mathematics of Indian Carnatic music using only a veena — a traditional Indian instrument that looks pretty much like a musical bong.

The result, as you might expect from someone with "Dr." prefixing her name and a seven-stringed hash-pipe, is nothing short of gawddamned muthafuggin' awesome. As each of the layered veenas (veenae? veenorum?) on *Mysterious Duality* creates a harmonic resonance that interacts with the others, they vibrate, buzz and take on a sonic life of their own remarkably akin to one of those drum kits on old Gene Vincent records. It's almost as if Kumaresh had been given a veena and tasked with independently inventing rock 'n' roll. Not that this CD is a foot-stomper — far from it — but you can actually feel the work and love that was put into it.

Verdict

While no information is currently available as to exactly what sort of doctor Dr. Kumaresh is, let's just assume her specialty is emergency medicine, that way she can sew your balls back on after *Mysterious Duality* rocks 'em off.

(r_anonymous@citypaper.net)

Jayanthi Kumaresh
Mysterious Duality
(White Swan)

+Face Value
<<< continued from page 18

CP: So no concerns about objectivity?
WG: No. I'm not doing this as photojournalist with some assignment from a media outlet. I'm on my own, and if that means sometimes I'm photographing a woman and carrying buckets of water for her, that's what I do. Or, another time, for example, I was taking photos of children while they were dancing and singing to Michael Jackson. The reason I started photographing at first was because it made everyone, especially the children, so happy. . . I realized just by taking photographs I'm making a difference in their lives, because it makes them feel that the outside world cares for them and that someone is going to show this photograph of them. It would give people a smile and a moment of joy in a day which is otherwise full of hardship.

CP: The photos aren't as bleak as I would have expected.
WG: I didn't expect it to turn out that way, and I didn't even want it to turn out that way. It is a very natural process. I do find that when I photograph any situation I like to have no fixed plans, sometimes my eyes are seeing things and using the camera without my brain knowing quite what I'm doing. When I got back from my first trip, I tried to put together an edit that would show the destruction and how horrible it was. A friend of mine, who's a poet, said, "You're forcing it. What you have is uplifting." Then, I started realizing that somehow what I ended up capturing was positivity in the situation. I honestly still feel this is truthful documentary photography, this is just a different aspect of what exists within this tragedy. Some people feel that I am not showing the chaos on the streets of Port-au-Prince, and that's true. But there are many things going on in Haiti, and this is the subject matter I was drawn to — showing the people in an uplifting, positive, spiritual way.

CP: How did you first get into photography?
WG: I grew up in Philadelphia and went to William Penn Charter High School, where we had an amazing teacher named Randy Granger, who taught photography and film class. My parents also had a huge photography collection, and when I was in high school, I saw some of the older students' photos on the wall. At the time, I was just so impressed that they could transform reality into another graphic visual study. It was still of something real, but by using the camera, the lens, the black-and-white film, it was reality remade. The moment I started doing photography, it just clicked. I found that I could get these moments of silence through photography.

Tent Life, Haiti

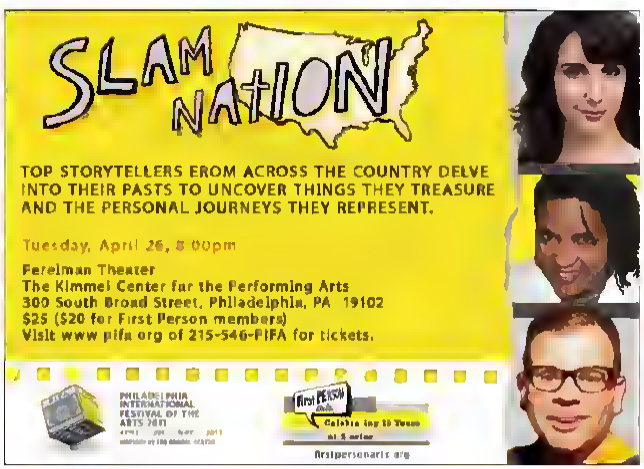
CP: You have a collection of photos focused on Philadelphia, as well.
WG: Philadelphia is a beautiful city, especially for its combination of nature surrounding architecture and the whole Quaker city planning thing. Both my parents are architects, so I have a deep appreciation for architecture. My father and I collaborated on that book and he chose the building that I photographed. So what I've really come to love is photographing the history of Philadelphia as seen through its architecture.

CP: So much of your work is focused on these unusual religious communities. Why is that?
WG: Part of what I love about photography is the chance to bridge cultures. To highlight a culture that exists in a place that we wouldn't expect it — so, for example, allowing people in the U.S. to connect to Orthodox Christians in Southern India. From living and working in the Caribbean, I've come to see its remarkable diversity, which is what we never really show through tourism ads. While I was living in the Caribbean, I encountered these Jewish synagogues, which are some of the oldest in the Western hemisphere. I had no idea about them. The same goes for the Indian diaspora in Trinidad, where there is this huge Indian and Muslim culture. So much of my work is about showing what a diverse world we live in, but at the same time creating a realization that we're not all as distant from each other as it may seem. In that respect, the camera is like a teaching tool that makes me, and hopefully those who see my photographs, more aware.

CP: Does that all hold true when you're taking photos in areas hit with natural disasters?
WG: It feels much different because it's so saddening. Every day I'm in one of those environments, it feels like the first day all over again. So it can feel never ending — and doing what I can to raise awareness becomes a focus for my photography. But as far as my relationship with the people, I respect that I'm an outsider, but at the same time I try to establish a level of comfort and trust. All the traveling I've done has made it easier for me to open up and make these connections with people a bit more quickly. Actually, I think growing up in Philly played a big part in that. I grew up in a neighborhood that was very diverse — with whites, Asians, African Americans, people of all religious and sexuality. I think that has served me well in my career. When I travel, I have always felt like I'm a blank chalkboard and people around the world can write on the chalkboard. If it works, then I leave it on the board. If doesn't quite fit, then I erase it and move on.

(will.stone@citypaper.net)

+Author event with Wyatt Gallery, Tue., April 26, 7:30 p.m., free, Head House Books, 619 S. Second St., 215-923-9523, tentlifehaiti.com, headhousebooks.com.



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fullexposure
John Vettese sees what develops

THE PROMISED LAND

> **WHILE VIEWING THE** Philadelphia Photo Arts Center's current group exhibit, "East of Eden," I suddenly heard Woody Guthrie's voice in my iPod headphones.

It was a clip from his Library of Congress recordings that shuffled on, a description — not unlike John Steinbeck's — of the Golden State as a flawed, promised land. "They had built up in California a mighty wonderful empire. Then they realized they hadn't built up quite a wonderful enough empire — what they needed in California was more and more people to pick their fruit, to gather in their peaches. . . . But at the same time they look down . . . on the people who came in from other states to do that kind of work."

While Steinbeck's *East of Eden* doesn't have the same farm-laborer focus of his more widely read novel *The Grapes of Wrath* (or Guthrie's folk-song advocacy, for that matter), the novel's epic portrayal of the American West as a land of promise and disappointment, of hopes that decay, still resonated with the voice speaking in my ears — as well as the photographs surrounding me.

The exhibit finds the novel's themes in images of contemporary America — the haves and their opulence, the have-nots and their broken small towns, the roads the two journey in parallel.

Through intimate color portraits of his parents, Syracuse photographer Doug DuBois' work presents us with the haves (though it also reflects *Eden*'s scope as a massive family drama). Drawn from his 2009 book *All the Days and Nights*, the images were shot over two decades, beginning in 1984, prior to his father's near-fatal fall from a commuter tram — and his mother's subsequent breakdown.

We see a haunting premonition of the accident in *My father commuting*, where the subject is an anonymous, suit-clad businessman reading a broadsheet in a hazy Amtrak station, the morning sun splashes across his fellow commuters who gaze at the tracks below. We see the aftermath in *My father in the living room*, his bare legs held together by metal rods, his hands covering his face in a gesture of anguish.

But DuBois doesn't linger; his images instead studying the path his family took in the years following. We see them on vacation in Naples, Fla. (where we see his father adrift, prone, in the tide), and

London (his parents drink at a bar; his father laughs, his mother looks away with an expression of exhausted despondency). Clearly, they're well-off, clearly, they're loving and tight-knit (see the touching New Year's Eve photo of his parents dancing cheek to cheek); clearly, also, they're worn for the wear and not necessarily enamored with the trajectory their lives together have taken.

Most impressive is the detachment with which DuBois documents his parents. These look like intimate portraits as shot by a stranger — the photographer keeps his own emotions (which must have been powerful, given the circumstances) from interfering with his shots.

On the other end of the spectrum, Mark Steinmetz's work surveys poor people in poor places — scenes of Knoxville and Newport, Tenn., shot in 1991 and '92 in brutally honest black-and-white.

A man stands in an open doorway, stepping alone out of his barren motel room.

Behind a taped-up window of a shingle-paneled house, we see a Christmas tree sadder than Charlie Brown's.

Missing-person fliers and feral cats wander through Steinmetz's scenes, though the people don't seem all that unhappy — just tired.

A family sits in their Knoxville backyard at dusk, watching the sunset as their tree swing stills, an uncle drops his work belt to the lawn and the clothesline hangs empty. They're exhausted, but they also appear hopeful about the next steps in their journey, unlike the DuBoises.

Elsewhere we see children at play — actual play — in their surroundings of an empty grass lot, six abandoned cars, a splintery house. This image, also from Knoxville, is shot from a hill overlooking the scene as if to hammer home Guthrie's similar observation — the working class is looked down upon.

If that's the case, Amy Stein's work (as in *Cheerleaders*, pictured) serves as the equalizer. Themed almost entirely around highways and roads, it presents transportation and travel as the thing uniting the country, the literal journey we all take. Whether Stein is stuck in Louisiana traffic on Route 10 behind a family crowded in their car, watching a Mennonite woman check her engine fluid in a McDonald's lot off I-76 or pulled over at a scenic overlook on California's Route 330, she shows that the road is part of all of our destinations.

(j_vettese@citypaper.net)

✚ *"East of Eden" through May 21. Philadelphia Photo Arts Center, 1400 N. American St., Suite 103, 215-232-5678, philaphotoarts.org.*

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CP theater reviews

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JEWLAPALOOZA

This week's best line came from Tyler Melchor, **1812 Productions**' marketing director and a generally funny fellow. When I phoned him to confirm my tickets to ***Laughter on the 23rd Floor***, I accidentally called it *Two Jews* (the play I would be attending a few days later). "I guess you'll actually be seeing an even Jews, then," he replied.

This month, you can celebrate theater's original harmonic convergence — comedy and Kabbalah — with not one but two plays.

A team of zany comedy writers working on an NBC-TV show struggle to avert the network's ongoing threat to pull the plug, and to please their brilliant but neurotic star. No, it's not *30 Rock* — it's *Laughter*, Neil Simon's affectionate theatrical memoir about his start in the business, working on *Your Show of Shows* with a blue-chip team that included Carl Reiner, Mel Brooks, Larry Gelbart and, of course, lead comic Sid Caesar. Simon's *Show* stint was a career-maker. By the mid-'60s, he was Broadway's Midas-touch funnyman, whose every play seemed a guaranteed juggernaut. But *Laughter*, narrated by Simon's onstage dopplegänger (young actor Mike Doherty, in a very appealing performance), acknowledges that it was also a difficult experience. Caesar was lovable but crazy, and the tumultuous period was marked by the rise of McCarthyism and the execution of the Rosenbergs. The last scene of the play is some of Simon's finest writing, bittersweet and nostalgic, and it's beautifully performed at 1812.

But too much of *Laughter* is scuttled by the playwright's relentless fusillade of one-liners, which here are far from his funniest — more gold plate than 14 karat. The extravagantly gifted comic actors (a host of Philly faves, including Pete Pryor, Jan Childs, Chris Faith, Dave Jadico, Anthony Lawton and David Ingram) go at it with all guns blazing, and their awesome energy and talent often make the material seem better than it is. The opening-night crowd roared. Yet when the script hit a few low points, I found myself thunking of the cast as a crew of paramedics searching valiantly for a defibrillator.

Simon's *Laughter* is mostly Borscht Belt, while Seth Rozin's ***Two Jews Walk Into a War ...***, on stage at **InterAct Theatre Co.**, has loftier aspirations. Ishaq (played by Tom Teti) and Zebiyan (John Pietrowski) are the last two Jews left in strife-torn, ruined Kabul, following the death of their friend and spiritual mentor, Jakov. How are they to rebuild their own lives, and to perpetuate their faith through repopulation? Serious stuff, obviously — but true to Rozin's title, there are a lot of jokes here. *Two Jews* makes hay with a tried-and-true comic premise — characters who are inseparable but can barely tolerate each other — and sets up a sequence of short vignettes structured like an old-school revue. (*Two Jews* may be the only vaudeville show ever where the rim shots are actual bullets.)

There's a lot to admire in Rozin's play. It's daring, clever and intellectually bracing. Several moments clearly pay homage to a literary history

> Too much of *Laughter* is scuttled by relentless one-liners.

that includes Sholem Aleichem and Beckett's *Godot* (*Two Jews*' subtitle could be *All Wear Yarmulkes*). In the end, though, the jokes aren't quite good enough, and some of the riffs go on too long. *Two Jews* is best in its touching moments, including a magically lovely nighttime scene. (It's here that this production is best, too — Teti and Pietrowski are terrific in the quieter passages, but don't quite have the bravado for shtick.)

Maybe that's the takeaway here. When it comes to the funny in these two comedies, it's hit and miss. But the poignant bits are surefire.

—David Anthony Fox

◆ *Laughter on the 23rd Floor through May 8, $26-$32. 1812 Productions at Plays & Players Theatre, 1714 Delancey St., 215 592 9560, 1812productions.org; Two Jews Walk Into a War ..., through May 8. $27-$32. InterAct Theatre at the Adrienne, 2030 Sansom St., 215 568 8077, interacttheatre.org.*

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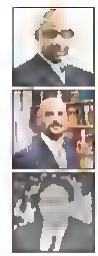
N. Jeremi Duru
is Associate Professor of Law at Temple University. He is the author of, Advancing the Ball: Race, Reformation, and the Quest for Equal Coaching Opportunity in the NFL.

Cyrus Mehri
is a civil rights attorney and founding partner of the law firm Mehri & Skalet, PLLC. he and Johnnie L. Cochran, Jr released the report, Black Coaches in the National Football League: Superior Performance, Inferior Opportunities.



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Event Questions? Contact Jennifer Wolf at jenniferwolf@bizjournals.com

[film/history]

CREDIT IS DUE

➤ **IF YOU WALK** the old Seventh Ward today, there's little evidence of the African-American community that thrived there a century ago. Once the city's most-populated black section, the space between the Schuylkill River and Seventh Street, Spruce to South, is now predominantly white and gentrified. "You don't even go to South Street and think, 'I'm in the heart of what was once black Philadelphia,'" says Amy Hillier, an assistant professor of planning at PennDesign. "Not at all."

But South Street was once the vibrant black business district. Hillier has armed her multidisciplinary Mapping Du Bois Project squarely at resurrecting the seminal social-science research that W.E.B. Du Bois, an eventual NAACP founder and then-UPenn employee, completed here for his 1899 book, *The Philadelphia Negro*.

To date, Hillier's all-student team has merged Geographic Information System (GIS) technology and archival data to build an interactive mapping website of the Seventh Ward. The $350,000 project has led to a board game, high school curriculum materials and plans for a national teacher-training program. The School District of Philadelphia has required an African-American history class since 2005, the year Mapping Du Bois began.

The project's ripest fruit — the 20-minute doc *A Legacy of Courage: W.E.B. Du Bois and The Philadelphia Negro* — promotes further talk about race and racism, "a topic none of us find simple," Hillier says.

The film relies on Mayor Michael Nutter, Tukufu Zuberi (star of PBS' *History Detectives*) and Elijah Anderson (a former Penn sociology professor) to testify to Du Bois' work, which, says Hillier, never got the recognition it deserved.

During his time at UPenn, Du Bois was paid — sparsely — but never offered an office or a faculty position. The book's original cover identified Du Bois only as a "sometime assistant in sociology" at Penn. "This isn't penance," Hillier says, "but the university didn't do him right the first time around."

—J.F. Pirro
(editorial@citypaper.net)

➤ *A Legacy of Courage screens Thu., April 21, noon, free, Colonial Penn Center, 3641 Locust Walk, 215-746-3941, mappingdubois.org.*

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FILMS ARE GRADED BY *CITY PAPER* CRITICS A–F

+ NEW

AFRICAN CATS | C+

"Not too long ago, two mothers fought against forces that sought to destroy them." These mothers, as the title of Disneynature's new film sets up, are a lioness and a cheetah, and the forces against them are, more or less, Africa (more precisely Kenya's Masai Mara National Reserve), other cats, hyenas and weather, as well as old age and injury. The cheetah loses several cubs and looks rather wistful as the survivors crawl all over her. The lioness — named Kali in Samuel Jackson's overheated narration — is increasingly unable to hunt or even keep up with her pride, as another group moves in to take over. Still, Kali, like Sita the cheetah, burns with a fierce desire to ensure her baby's safety going forward — even making friends with her sister so he'll look after the child. Whether or not this is the case, the film anthropomorphizes the animals' behavior to a fever pitch. Even the thunderclouds seem to be in on the tragedy. I blame *March of the Penguins*. All documentaries with animal habitats want to replicate its box office success, so they repeat the formula: heroic parents, fuzzy kids and rough environments, not to mention the big-name narrator who tells you exactly what the animals are *thinking* — or would be if they had the capacity to think like humans. Some of the shots are stunning (long tracking shots show cats walking endlessly over endless plains) and some of the hunting and killing scenes aren't precisely G-rated (being bloody and traumatic, if brief). But the story imposed is clumsy and unconvincing. —*Cindy Fuchs (UA Riverview)*

CEREMONY | D

Jesse Eisenberg was wise to drop out of a movie that would've pageonhoted him as a guy who excels at playing irredeemable ass hats. *Ceremony*'s premise — a narcissistic children's book author crashes his unrequited love's wedding weekend in an attempt to win her "back" (despite never really having her in the first place) — is boring enough, but with an icky, unlikable, unreliable narrator at the helm, Max Winkler's film doesn't have a broom-pumping foot to stand on. Sidekick-turned-lead Michael Angarano (last seen as a bratty tween with daddy issues on *Will & Grace*) plays the lovelorn Sam Davis like he's picking up a trumpet for the first time, blowing as hard as he can. Least believable, of course, is Uma Thurman's turn as the object of this 23-year-old schlub's affection. She must've owed someone a favor, and yet she wasn't doing us any with such a stilted, monochromatic performance. Were Thurman a color in *Ceremony*, it'd be taupe. —*Carolyn Huckabay (Ritz at the Bourse)*

POM WONDERFUL PRESENTS THE GREATEST MOVIE EVER SOLD | C+

Read Sam Adams' review on p. 19 (Ritz East)

THE PRINCESS OF MONTPENSIER | A

It'd be impossible for viewers stupid for historical costume dramas to resist this outstanding and lavish period romance based on Madame de La Fayette's story. Full of bloody, muddy sword fights and romantic reversals of fortune, *Princess* has various men vying for the affection of the heaving-bosomed, tightly corseted title character (Mélanie Thierry). Most desirable is Henri de Guise (Gaspard Ulliel, himself most desirable) but the prince of Montpensier (Grégoire Leprince-Ringuet) marries her instead. Their historically accurate wedding night sex is particularly memorable. Of course, rivalries erupt. While the men are out fighting on the battlefield — it's the 16th century, so the Catholics and Huguenots are at odds — the princess becomes educated by Comte de Chabannes (Lambert Wilson). When everyone, in

cluding another handsome suitor, Duc d'Anjou (Raphaël Personnaz), returns to the castle, fabulous costume parties, clandestine romantic trysts, mistaken identities and intercepted messages ensue. Director Bertrand Tavernier coaxes seductive performances from his entire cast, masterfully keeping audiences absorbed in the intrigue for two-plus hours. Although some viewers may want a scorecard to keep track of all the beautiful people (and clothes), *Princess* clearly conveys messages about reputation, sacrifice and heartbreak — dangerous liaisons that truly resonate. —*Gary M. Kramer (Ritz Five)*

TYLER PERRY'S MADEA'S BIG HAPPY FAMILY

A haiku. Anybody else
think grandma resembles a
well built transvestite? *(Not reviewed) (Pearl, UA 69th St., UA Grant, UA Riverview)*

WATER FOR ELEPHANTS

Read Shaun Brady's review at citypaper.net/movies (UA Grant, UA Riverview)

WHITE IRISH DRINKERS | C-

The song that opens *White Irish Drinkers* is a bit of swaggering self-mythologizing sung in a gravelly brogue — it's not The Pogues, but it's close enough to have the same effect. Similarly, *Ghost Whisperer* creator John Gray's film isn't *Mean Streets*, but the end result is nostalgic enough to feel like flipping through Martin Scorsese's 40-year-old photo albums with a pint of Guinness in hand. Set in 1975 Brooklyn, *White Irish Drinkers* centers around two brothers: The older Danny (Geoffrey Wigdor), is a small-time crook growing increasingly involved with a local coterie of colorfully nicknamed hoods, the younger, Brian (Nick Thurston), is a puppy eyed aspiring artist, torn between painting watercolors in his mother's basement and following Danny into a life of crime. The rest of the film is peopled with the usual stock of neighborhood types: Brian's love interest (Leslie Murphy) is a local girl with dreams of bigger things; he works at a movie theater where his boss (Peter Riegert) is a mensch; a man over his head financially. They cook up a scheme to save the theater by bringing the Rolling Stones to town, which Danny sees as the perfect opportunity for a big job, leading to a familiar struggle between loyalty to family versus ideals. Gray's script is the type that revels in the poetry of the inarticulate, giving everyone an impassioned speech to make at one point or another, and is a bit too enamored of one-liners relying on his audience's bandaged in computer so small that it fits in one room). —*Shaun Brady (Ritz at the Bourse)*

+ CONTINUING

ARTHUR | B-

In tackling an *Arthur* update *Modern Family* director Jason Winer crafts a surprisingly faithful retelling. Too faithful actually. Russell Brand would be perfect as that hedonistic irresponsible character (he's essentially played it twice already) but he's instead called on to reprise Dudley Moore's charming kook act. He's about pulls it off, and manages to be likable and funny where his usual persona can grate, but he appears uncomfortable with the restraint. —*S.B. (Roxy UA 69th St., UA Grant, UA Riverview)*

ATLAS SHRUGGED: PART 1 | D-

After four decades in development hell, Ayn Rand disciple John Aglialoro has finally brought the book to the screen as a planned trilogy. Tolkien this ain't, however: in its nighttime soap-level acting and direction, this feels like the première episode of a lackluster new TV series rather than an epic film. (Who is John Galt? Find out Tuesdays this fall on CBS!) In zealously putting Rand's Objectivist arguments in the

mouths of actors, Aglialoro verges on the self-parodic; if it weren't for the monotony of people in board rooms making speeches at each other about stock prices and business deals, the topsy-turvy Tea Party reality might actually be perversely entertaining. —*S.B. (Ritz at the Bourse)*

BILL CUNNINGHAM NEW YORK | B

It's impossible not to be charmed by the subject of Richard Press' documentary, an octogenarian photographer of "street style" who roams the streets of Manhattan with one hand on his bike's handlebars and the other attached to his camera. A figure of apparently bottomless dedication and good will, Bill Cunningham is an unabashed enthusiast with an acute eye for how clothes are worn in the real world, as interested in colorful passers-by as what Anna Wintour's wearing to work today. —*Sam Adams (Ritz at the Bourse)*

CERTIFIED COPY | A

In Tuscany (so far so good) a man and a woman meet (perhaps) and spend a day forging (?) an increasingly contentious relationship. That stuttering synopsis is about as close as one can get to a definitive account of Abbas Kiarostami's elusive, engrossing *Certified Copy*, the Iranian master's first feature shot outside his native country, and his first narrative in nearly a decade. It's a difficult film to explain, but not to watch, a dizzying balancing act whose heights are apparent only in retrospect. Looking back, you may be astonished at how far you've been taken. —*S.A. (Ritz Five)*

THE CONSPIRATOR | C-

What's remarkable about Abraham Lincoln's assassination is how much of it almost no one knows. As far as most Americans are aware, John Wilkes Booth is another of history's lone gunmen, the fact that simultaneous attempts were made on the lives of the vice president and secretary of state, and the subsequent trial of eight conspirators, tends to get left out of the textbooks. It's an equally fascinating part of the story, but one in which Robert Redford unfortunately stresses parallels to more recent events. Redford insists on scoring points against George W. Bush rather than crafting a measured story. —*S.B. (Ritz East)*

DIARY OF A WIMPY KID 2: RODRICK RULES

A haiku. In this journal I
will formulate my plan to
make the bullies pay *(Not reviewed) (UA 69th St.)*

HANNA | A-

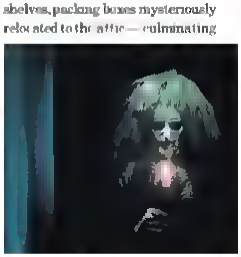
If *Hanna* were called *Harold*, no one would give a shit. If rogue asset Erik (Eric Bana) raised a scrappy son, not a fragile, lethal daughter as his spy/assassin action nerd'd be viewed as a negligible action romp. But Hanna (the incredible Saoirse Ronan) is no boy. She's a towheaded 16-year-old menace and she'll cut your throat. Joe Wright's fourth feature serves up Bildungsroman tropes in a most peculiar fashion, posing the question: How fast does a little girl come of age when she's being tracked by professional hit men? While Wright tends to spread on his metaphors thick, his urbane eye is the enamel lacquered over the riskiest, most original major release of this young year. —*Drew Lazor (Pearl, UA 69th St., UA Grant, UA Riverview)*

HOP | D

Here's a not-high-enough concept: A bunny, EB (Russell Brand) and a human, Fred (James Marsden) have the same issue — a desperate desire for their fathers' approval. EB disappoints his father the Easter Bunny, because he wants no part of the family business and instead wants to be a rock drummer. Fred earns his dad's scorn because he's a slacker with no apparent aspirations at all. In the end, *Hop* struts even to get from plot point to plot point, leaving no energy for jokes. —*C.F. (UA 69th St., UA Grant, UA Riverview)*

INSIDIOUS | B-

Immediately after Patrick Wilson and Rose Byrne move into a new house with their three young children, strange occurrences begin — books dumped off shelves, packing boxes mysteriously relocated to the attic — culminating



in their son slipping into a sudden coma. While lifting ideas from plenty of his predecessors (*Poltergeist* and *The Amityville Horror* being the most obvious), James Wan at least comes up with an answer for the question of why they don't just leave the house. What *Insidious* doesn't share with Wan's franchise-spawning debut, *Saw*, is novelty. He may have built a better scare-delivering mousetrap, but it's still just a piece of cheese and a trigger. —*S.B. (Pearl, UA 69th St., UA Grant, UA Riverview)*

JANE EYRE | B

Austere and downcast, this *Jane Eyre* keeps us starkly distant from the heroine's inner workings. Jane is faced with a sense of mortality and separation, an unshakable wintry cast that colors all. Mia Wasikowska would seem an odd choice for the famously "plain and obscure" Jane, but she captures the character's self-image, coming alive when challenged in a way that utterly justifies Mr. Rochester's attraction. In the unforgiving light, the tragic lovers allow themselves only brief grasps at happiness, doled out in slow measures, as if neither is willing to admit that such a drastic change is even possible, let alone desirable. —*S.B. (Ritz Five)*

LIMITLESS | C

Limitless explores what happens when a miserable writer (Bradley Cooper) discovers a powerful pharmaceutical that unlocks his total brain power, allowing him to learn foreign tongues, wreak havoc on the stock market and hang models (?) like crazy. But on one, best-Adderall-ever-be-damned, can sustain such a level of shred forever, especially when a bunch of shady mobsters and knife-wielding old men are tracing his every move. On a tangible level *Limitless* contends that there are no real consequences for screwing your fate up

| movie shorts |

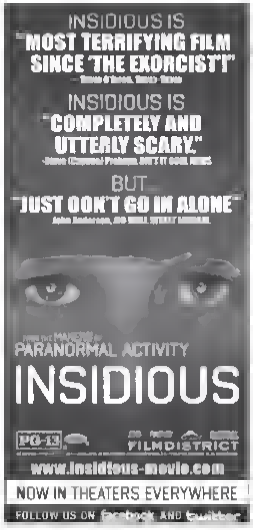
inside a prescription bottle. —*D.L. (UA Riverview)*

THE LINCOLN LAWYER | B-

You've got to wonder how many microseconds it took Matthew McConaughey to snap up the role of quick-witted L.A. defense attorney Mickey Haller — with his easy grin, midflorsive twang and fondness for tooling around in his shirt sleeves, it seems almost criminal to dislike the guy. Soapy and provocative in all the right areas, the movie's slowed down by redundant storytelling and superfluous characters. —*D.L. (UA Riverview)*

OF GODS AND MEN | C-

Inspired by the disappearance of several French Cistercian monks from an Algerian monastery in 1996, Xavier Beauvois' *Of Gods and Men* combines late formalism and tendentious topicality in the story of a monastic order that clashes with Islamic terrorists in an unnamed Arab country. Although they seem to be the only Christians around, the monks coexist peacefully with the locals. Michael Lonsdale's leonine brother doles out medical care and free shoes; others help illiterate villagers fill out visa applications. But signs of unrest mount. The film mistakes volume for weight, assuming that if a scene goes on long enough, viewers will get the sense it's important. Despite its subject matter, the film has a scant feeling for spirituality. —*S.A. (Ritz at the Bourse)*



POTICHE | B+

Catherine Deneuve, her late-career regality in full blossom, plays Suzanne Pujol, the wife of a despotic factory owner who is thrust into the limelight when his striking employees kidnap their boss. Instantly at sea, she turns to an old lover Maurice (Gérard Depardieu), a corpulent communist with whom she enjoyed a brief but passionate afternoon in the forest. *Potiche* works both sides of the aisle, cueing its serious developments with a piercing synthesizer sting. —*S.A. (Ritz Five)*

RIO THE MOVIE

A haiku. CGI birds with creepy mouths and dead doll eyes have dumb adventures. *(Not reviewed) (Pearl, UA 69th St., UA Grant, UA Riverview)*

SCRE4M | C+

It's been 10 years since the last round of Ghostface killings, and "celebrity victim" Sidney Prescott (Neve Campbell) returns to the scene of the crimes, her old hometown, as the author of a new self-help book. As a new round of killings begins, she meets up with old friends and a new generation raised simultaneously on the legacy of the actual murders and their cinematic counterparts. Wes Craven occasionally scores, but it is in essence another slasher film. —*S.B. (Pearl, UA 69th St., UA Grant, UA Riverview)*

SOURCE CODE | C+

Jake Gyllenhaal wakes up on a train into Chicago with someone else's reflection and, apparently, life. When the train suddenly explodes several minutes later, he is jolted into another disarming reality. It turns out he's being sent into the memory of a terrorism victim to find the bomber, repeatedly forced to relive the same eight minutes in order to solve the mystery. The science behind this is confused at best, and the shortcomings become more glaring as the plot unravels, in the end, we're left with the message that the laws of physics can be overcome by good intentions. —*S.B. (UA Riverview)*

SUCKER PUNCH | C-

Framed for the murder of her sister by her evil stepfather, the meek Baby Doll (Emily Browning) is shipped off to a mental asylum operated by a scumbag hustler who runs the joint as a combo cabaret/whorehouse. The first time she's forced to dance, Baby Doll's mind flutters off into a fanciful cut scene, where a mysterious wise man explains how to flee her hellish existence. Each time Baby Doll shimmies, she's tossed into a new otaku-friendly challenge, slaying samurai or dragons or steam-powered Nazi zombie robots (?). But all those peaks and valleys beget a non-event of an ending. —*D.L. (Roxy)*

WIN WIN | B-

Cindy (Melanie Lynskey) doesn't win in Tom McCarthy's third film. She's relegated to playing the villain — the drug-addled, tight-jeans-wearing daughter who wants her father Leo's money so badly that she's essentially willing to give up her teenage son Kyle. By that time, Kyle (Alex Shaffer) has stumbled into a better situation anyway, living with his new wrestling coach, Mike (Paul Giamatti), who is going through a midlife crisis. While this movie celebrates the baby steps Mike finds possible in re-evaluating his life, it doesn't allow Cindy any subtlety. She's cruel and selfish and ugly. —*C.F (Ritz Five)*

WINTER IN WARTIME

A haiku. Martijn Lakemeier'

Yorick van Wageningen'

Martin Koolhoven' *(Not reviewed) (Ritz at the Bourse)*

YOUR HIGHNESS | B-

Danny McBride's medieval weed comedy suffers from the chief symptom of everything that's ever been dreamed up while extremely stoned. It's not nearly as uproarious as it seemed when you were baked out of your damn gourd. That's not to say that McBride's surly, retort-based brand of humor is ineffectual, but *Your Highness* lacks the metronomic silliness that solidified *Pineapple Express* as a true magnum dope-us. —*D.L. (UA Riverview)*

+ REPERTORY FILM

AMBLER THEATER

108 E. Butler Ave., Ambler, amblertheater.org. ***The Promise: The Making of Darkness on the Edge of Town*** (2010, U.S., 85 min.): A behind-the-scenes peek at Bruce Springsteen and the E Street Band as they record their fourth album. Sun., April 24, 7 p.m., Wed., April 27, 4 p.m., $9.50. ***The Wages of Fear*** (1953, France, 131 min.): Two men tote a dangerous load of nitroglycerine across the crummy parts of South America. Wed., April 27, 7 p.m., $8.

THE BALCONY

1003 Arch St., 215-922-6888, thetrocon.com. ***The Rocky Horror Picture Show*** (1975, U.S., 100 min.): "A hot groan and a tricep makes me ooo shake." Sat., April 23, 11:30 p.m., $3. ***Somewhere*** (2010, U.S., 97 min.): A visit from his 11-year-old daughter throws a vain Hollywood actor for a loop. Mon., April 25, 9 p.m., $3.

BRYN MAWR FILM INSTITUTE

824 W. Lancaster Ave., Bryn Mawr, 610-527-9898, brynmawrfilm.org. ***All Quiet on the Western Front*** (1930, U.S., 145 min.): Through the eyes of a shell-shocked soldier, this film analyzes the horror of war at home and on the front. Tue., April 26, 7:30 p.m., $10

COLONIAL THEATRE

227 Bridge St., Phoenixville, 610-917-1228, thecolonialtheatre.com. ***The Sound of Music*** (1965, U.S., 174 min.): "The Von Trapp children don't play. They march." Sat., April 23, 2 p.m., $8.

DOCK STREET BREWERY & RESTAURANT

701 S. 50th St., 215-726-2337, dockstreetbeer.com. ***Hamlet 2*** (1982, U.S., 96 min.): A *High School Musical*-like gang of drama nerds write and perform a sequel to Shakespeare's *Hamlet*. Someone's rolling over in his grave. Tue., April 26, 8:30 p.m., free

GRATZ COLLEGE

7605 Old York Road, Melrose Park, 215-413-0999, gratz.edu. ***Jews and Baseball: An American Love Story*** (2010, U.S., 91 min.): Big names in the Jewish community like Ron Howard, Larry King and Dustin Hoffman chat about the impact American baseball has had on their lives. The film plays in conjunction with "Legends of Baseball," an exhibition of photography by Bruce Murray Sr. Sun., April 24, 1 p.m., free

INTERNATIONAL HOUSE

3701 Chestnut St., 215-895-6535, ihousephilly.org. ***Monument of Sugar: How to Use Artistic Means to Elude Trade Barriers*** (2007, Netherlands, 93 min.): A study of the effect

| movie shorts |

artists can have on economic policies. The filmmakers will be in attendance. Thu., April 21, 7 p.m., $8. ***Harlan County U.S.A.*** (1976, U.S., 103 min.): The chronicling of a fierce coal miner strike in the hills of eastern Kentucky. If you like gritty bluegrass music, the soundtrack's a gem. Sat., April 23, 7 p.m., $8.

MUGSHOTS COFFEEHOUSE AND CAFE

2100 Fairmount Ave., 267-514-7145, mugshotscoffeehouse.com. ***Three Amigos!*** (1986, U.S., 104 min.): Steve Martin, Chevy Chase and Martin Short play three washed-up actors who get paid to reprise their roles as bandit fighters. Fri., April 22, 7 p.m., free. ***12 Monkeys*** (1995, U.S., 129 min.): A fugitive is sent back in time to stop a disease that is ravaging mankind. Mon., April 25, 7 p.m., free.

WOODEN SHOE

704 South St., 215-413-0999, woodenshoebooks.com. ***A Program of Anarchic Short Films.*** This lineup of government-bashing French flicks includes Jean Vigo's ***Zero for Conduct*** (1933, France, 41 min.) and Luc Moullet's ***Barres*** (1984, France, 14 min.). Sun., April 24, 7 p.m., free.

More on citypaper.net

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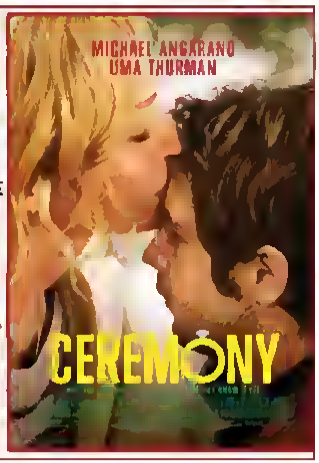

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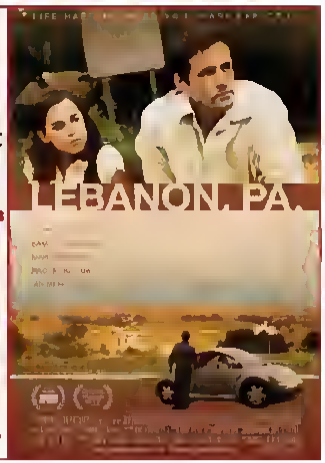
OPENS FRIDAY, APRIL 29

RITZ AT THE BOURSE

OPENING WEEKEND Q&A'S

JOSH HOPKINS, MATT POND, BEN HICKERNELL, IAN MERRILL PEAKES, RACHEL KITSON



the agenda

LISTINGS@CITYPAPER.NET | APRIL 21 - APRIL 27

[ergo the cryptic monikers]

TRIXTER Oneohtrix Point Never plays I-House on Friday

HALLIE NEWTON

The Agenda is our selective guide to what's going on in the city this week. For comprehensive event listings, visit citypaper.net/listings. **IF YOU WANT TO BE LISTED:** *Submit information by mail (City Paper Listings, 123 Chestnut St. Third Floor, Philadelphia, PA 19106) or e-mail (listings@citypaper.net) to* ***Josh Middleton****. Details of the event — date, time, address of venue, telephone number and admission price — should be included. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.*

THURSDAY

4.21

[**photography**]

+ DISPLACEMENT

Inspiration can come from the obscurest of places. In his first solo exhibition, local photographer Mark Havens zooms in on what he thinks really pumps out a ride — not tinted windows or gold-plated rims, but old-school decals. Havens snapped macro shots of vintage decals with pronounced letters, bright numbers and colorful characters, putting a postmodern twist on '50s car culture. It may not be the childhood you remember, but "Displacements" bold simplicity sheds a nostalgic nocebo.

—Diana Palmieri

Through July 31, free, JAGR Projects, 210 W. Rittenhouse Square, Suite 310, 215-735-6930, jagrprojects.com.

[**visual art**]

+ ONE IS THE LONELIEST NUMBER

The idea is simple. Collaboration begets great art. Opening at the ICA tonight and exhibiting throughout the summer, "One Is the Loneliest Number" presents the work of emerging duos in a range of mediums, from the video projections of Nadia Hironaka and Matthew Suib to the sculptural work of Nicola Cherubini and Taylor Davis. An intriguing translation illustration partnership is forged by Ken Okushi and Nick Mauss. The former renders a new interpretation of Rimbaud using Google, while the latter illustrates the text. The exhibit also brings with it the latest installment of one of Philadelphia's most fruitful collaborations, *Megawords*, Anthony Smyrski and Dan Murphy's social geography/civic-minded photo zine. All 14 past issues will be on display (along with the new edition), and Smyrski and Murphy have programmed a series of collaboration-themed events well into the summer: screenings of cooperatively made films by the likes of the Maysles Brothers, and the balance-themed Ayurveda workshop by *Megawords* contributor Balarama Chandra Das.

—John Vettese

Opening reception Thu. April 21, 6 p.m., free, through Aug. 7. Institute of Contemporary Art, 118 S. 36th St., 215-898-7108, icaphila.org.

[**jazz**]

+ SHANE ENOSLEY & THE MUSIC BAND

The rock band-shaped jazz quintet (or should that be the other way around?) Knesbody operates on the music's outer frontiers, forging its own path via the utterly traditional route of combining five fresh, sweet, five voices. Knesbody trumpeter Shane Endsley's Music Band foregoing his other ensemble's electronic elements, finds an equally vital approach with an arguably even more traditional form. What's most remarkable about the quartet's latest, *Then the Other*, is its uncluttered directness, where many a modern composer props up his music with concepts and themes, Endsley is content to simply write songs with bold melodies and stark, precise outlines which contain without constricting.

—Shaun Brady

Thu., April 21, 6 p.m., free, Rotunda, 4014 Walnut St., artsandcrafts.org.

FRIDAY

4.22

[**electronic/ambient**]

+ ONEOHTRIX POINT NEVER/BEE MASK

Bee Mask and Oneohtrix Point Never make a kind of austerely abstract music we might not associate with ordinary-seeming guys with names like Chris and Daniel, or from places like Cleveland (Bee Mask's hometown) or Philadelphia (his current home) or even Brooklyn (Oneohtrix's stomping grounds). Ergo the cryptic monikers, and the association with remote European niche labels like Austria's venerable Editions Mego, which issued OPN's *Returnal* album last year and recently offered a vinyl re-release of Bee Mask's *Canzoni Dal Laboratorio Del Silenzio Cosmico* cassette (earlier BM CDR titles, FYI, include *Prelude and First Enormous Peacock* and *Julia Kristeva Comes to Termina tor 3*). But notwithstanding the sometimes forbidding presentation and undeniably cerebral bent — and excusing *Returnal*'s abrupt, uncharacteristically assaultive opener "Nil Admirari" — its warmly synthetic, hypnotically spacey drifts and drones can be much easier to connect with than you might expect.

—K. Ross Hoffman

Fri., April 22, 9 p.m., $12, International House, 3701 Chestnut St. 215-387-5125, thomasphilly.org.

[**jazz**]

+ ARI HOENIG

Philly native Ari Hoenig grew up just ahead of the Ratalin generation, but judging from the spastic anarchy of his drumming, he likely would have been a prime candidate. Which is one argument against the doping of the attention

dj nights

A SELECTIVE GUIDE TO WHAT BANGS IN PHILLY | BY GAIR MARKING AKA DEV79

W	Weekly		Drum 'n Bass		Hip-hop		Rock/Pop
M	Monthly		Dubstep/Garage		House		Techno
1	One-off		Electro		Latin		Top 40/
N/C	No Charge		Experimental		Progressive/		Hip-hop/ R&B
	Breaks		Funk/Soul		House		Trance
	Downtempo		Goth/Industrial		Reggae		World

Barbary
951 Frankford Ave., 215-423-8342

Fluid
613 S. Fourth St., 215-629-0565

Kraftwerk
541 E. Girard Ave., 215-739-1700

Kung Fu Necktie
1248 N. Front St., 215-291-4919

Medusa Lounge
27 S. 21st St., 215-557-1981

P.Y.T.
1001 N. Second St., 215-238-7820

Raven Lounge
1719 Sansom St., 215-840-3977

Silk City
435 Spring Garden St., 215-592-8626

Starlight Ballroom
460 N. Ninth St., 215-769-1530

UP Bar at Marathon Grill
929 Walnut St., 215-733-0311

Walnut Room Redux
1709 Walnut St., 215-751-0201

THU., APRIL 21

MO MONEY NO PROBLEMS W ♥ ★ ♣ @ Silk City w/Sammy Slice, Cool Hand Luke, Mike Taylor. Thick n' juicy weekly party action that'll get you choc-awervy. $5

NICKELS & DIMES W ♥ ★ @ Barbary w/Ed Blaunius, Shawn Ryan. Hip-hop party jams from the 80s and beyond. free.

THURSDAYS @ UP BAR W ■ ★ ✎ @ UP Bar w/Kevin Long. Jefferson students let it all hang out with $1 drinks from 10 p.m. to midnight, call for price.

FRI., APRIL 22

FRIDAYS AT WALNUT ROOM REDUX W $ ♥ ★ ♣ ✎ @ Walnut Room Redux w/DJ Ian St. Laurent. Dance your week away to funky sounds at this slick and chill Rittenhouse spot. $5.

GUILTY PLEASURES W ♣ ♥ ★ ♣ ✎ @ UP Bar at Marathon Grill w/DJ Brendan Bengtson, MC Elixir. Hot dance jams, party classics and groove vibes. $10.

LIVITY W ♣ @ Kraftwerk w/DJ Rob Fame, Solomone Sound bringin the chill vibes at this Fishtown hotspot, call for price.

PAGAN DISCO M ⇔ ♣ ♥ @ Medusa Lounge w/Teenage Mutants, Rathbone Baby, Kid Queasy. The Get Bent crew be partying hard and bringing cutting-edge bass sounds to your ass, free.

SAT., APRIL 23

STEP PIN' OUT M ♥ ★ @ Kung Fu Necktie w/DJ Dirty Shawn Ryan. An 80s dance party that takes you on a good vibes time machine back to your favorite sounds of the past, free

SUN., APRIL 24

DUB NATION 1 ⇔ @ Starlight Ballroom w/Jack Beats, Jakes, Jay Shah, Conscious Pilot, Sage Shay. The fifth edition of this dubstep and bass event features heavyweight U.K. talent ready to rip it up with the locals. $20

THU., APRIL 21

+ COLLAPSING NEW PEOPLE

O ★ @ Medusa Lounge w/Void Vision, Strawman, Paul Thorson, Von Gehl, Jane Pain, Passable Plastic. Blind Prophet Records' up-and-coming Void Vision headlines this night with a live set that promises to blend modern synth-pop with influences from the dark alternative sounds of the '80s and '90s. The residents are bringing extra lighting and smoke in for the evening, creating a spooky basement vibe to set the mood and get the dancing started. Free

MON., APRIL 25

BLUE MONDAYS W ♥ @ PYT w/Deep C and guests. One of Philly's classic house music nights has been resurrected and is ready to start your week off on the right groove, free

TUE., APRIL 26

SMOOTH SAILING M ▸ @ Kung Fu Necktie w/Christopher Crossfade, Kenny Huggins, Joey Maserati. The boys and girls get down with a night of yacht rock and the tunes that inspired it, call for price

SUPERDOPE M ▸ ♥ ♥ ★ ■ @ Fluid w/DJ Push, Fame O.N.E. This poppin' early-week jump-off has been holding it down for a while. Let loose with an eclectic mix of everything fresh and fun, free.

TWO CAN TUESDAY W ✎ ♣ ■ ♥ ★ ● @ Raven Lounge w/Kevin Kang, Art Cushak, Ryan Gallagher. Early week throwdown with plenty of drink specials. Kahuku Kahe on beats, Esme Tokaspurs and you get sloppy. free

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4/28 • Rubblebucket WITH MILLION YOUNG
5/1 • Toh Kay WITH JONAH BELSO
5/5 • Alejandro Escovedo & THE SENSITIVE BOYS WITH JESSE MALIN
5/6 • Uh Huh Her WITH DIAMONDS UNDER FIRE
5/6 • The Fiery Furnaces
5/8 • Kinky Friedman
5/13 • Mason Jennings
5/17 • Ben Sollee WITH SEAN ROWE
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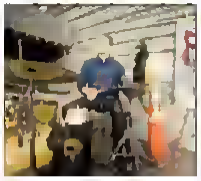
deficient, as Hoenig is electrifying on the kit and restless at finding new contexts in which to explore. He'll appear with two of those this weekend. On Friday, he'll lead a trio with guitarist Jonathan Kreisberg and



bassist Orlando le Fleming; on Saturday he'll reassemble the Philly-centric electric band Oscillations.

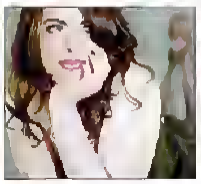
—Shaun Brady

Fri.-Sat., April 22-23, 8 and 10 p.m. $15-$20. Chris Jazz Café, 1421 Sansom St., 215-568-3131, chrisjazzcafe.com.

[cabaret]

+ BLACK CAT CABARET

Karen Gross has been treading Philly's cabaret boards since 2001 — and not in a nouvelle



ironic way. For the chanteuse's new show, Black Cat Cabaret, she'll play hostess with the mostest to a diverse and delicious lot of Philadelphia talent, including Tom Adams, one of Philly's brightest jazz pianists; local comedienne Jessica Blank; and Eddie Bruce, who dedicates his vocals to Tony Bennett and Anthony Newley. With Gross as its snappy, sassy mistress of ceremonies, this Black Cat's gotta have way more than nine lives.

—A.D. Amorosi

Fri., April 22, 8 p.m., $15. Tin Angel, 20 S. Second St., 215-928-0770, tinangel.com.

SATURDAY

4.23

[rock/pop]

+ GRAILS

It's a strange case. Grails is a 1970s Italian soundtrack

composer trapped in the body of a rock band from Portland. Their latest, *Deep Politics*, channels the horror-scoring prog of Goblins and Fabio Frizzi, the lush jazzy tinges of Riz Ortolani, and of course the inescapable baroque folk of Ennio Morricone. Tracks like

"Almost Grew My Hair" stay a little more domestic, kerchenking back to early Pink Floyd — but hey, it was good enough for Antonioni.

—Shaun Brady

Sat., April 23, 7:30 p.m., $10-$12, with James Blackshaw, Kang Fu Necktie, 1250 N. Front St., 215-291-4919, kungfunecktie.com.

[festival]

+ GLADIATOR DAY

You may have had clowns at your last birthday party, but I bet they didn't have helmets and breastplates

In honor of Rome's birthday, the Penn Museum is hosting a day devoted to gladiators. Unfortunately, you won't find Russell Crowe or those magnificent gams, but there will be gladiator re-enactors dressed to the nines, battling every hour and offering historical facts about the bloodshed that took place inside Rome's Colosseum. There'll also be Roman-inspired nibbles and food demonstrations, allowing you to taste some of the treats the

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DOWNSTAIRS: LAST MONDAY MACKIN' WITH DJ KYLE ANDREWS FROM 6P-MIDNIGHT
TUE 4/26
SMITH WESTERNS
UNKNOWN MORTAL ORCHESTRA, PORTS OF CALL
DOWNSTAIRS: 4TH TUESDAY - ZITA AND TRACY SPIN FROM 6P-MIDNIGHT
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CARLA ZANONI

➤ CLOVER MARKET

You should really get out of the city. You know, test out your suburban sea legs and soak up the sun before it gets too hot to move. For those who long for greenery and fresh air yet fear venturing too far from City Hall, Ardmore's Clover Market is your perfect escape plan.

The open-air shopping venue, now in its second year, was founded by designer/mother of two Janet Long, who came up with the idea for the market based on her own interests. "My heart is in the world of antiques," she says. "I didn't want to have just a jewelry show or just a craft fair — not that there's anything wrong with those things," she quickly adds. Of course we all love craft fairs — hell, Shopping Sprse is obsessed with them — but it would be foolish to overlook a collection of home goods made up of vintage treasures, artisan originals and shabby-chic antiques and furniture.

When asked which artists stand out the most, Long is understandably diplomatic. "Oh, that's like asking me to pick which children I think are the best — I really do love them all." But *City Paper* doesn't play like that. Seek out Molly Andrews' Chairloom, a collection of unusual seats refurbished with vintage fabrics. If you need a new old piece of furniture to sit on. Or get your heart pumping with Greatest Friend, a set of handpicked clothes, shoes and accessories (pictured) made for a range of fash-o-philes — from cutesy college student to vampy librarian.

A thrifty day of barb-hopping awaits — so plug in that GPS and go northwest, young lady. *Sun. May 1, 10 a.m.–4 p.m., free, 12 E. Lancaster Ave., Ardmore, clovermarket.blogspot.com*

(julia.west@citypaper.net)

Have an upcoming shopping event? Give it here. E-mail listings@citypaper.net.

gladiators would have noshed in their heyday. You know what they say: When in Philadelphia, do as the Romans do.

—Diana Palmieri

Sat., April 23, 1–4 p.m., free with museum admission of $10, University of Pennsylvania Museum of Archaeology and Anthropology, 3260 South St., 215-898-4000, penn.museum.edu.

[dance]

✚ BARRE BOYS

On your toes, everyone — it's National Dance Week. Celebrating the beauty of dance and its ability to enrich our lives, Philly's NDW event is *Happy Hour with the Barre Boys: An evening of men in dance!!* The show's producer, Brian Mengini, cooked up a doubly exciting program featuring his own striking photos of male dancers plus live performances by some of the area's top performers. Artists include Meredith Rainey, Noah Bird, Alex Crozier Jackson and Sergio Alvarez. Mengini says it'll be a "high-spirited, high-energy celebration" that juxtaposes "elegance and grace against strength and masculinity." Who's ready to step up to the barre?

—Dani Kasrel

Sat., April 23, 7 p.m., $10, Performance Garage, 1515 Brandywine St., barreboys.com.

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narrators for its PIFA-fied storytelling shebang, Slam Nation. *This American Life*'s Elna Baker, 16-time Moth StorySLAM winner Adam Wade (pictured), local funny lady Katonya Mosley and other expert true-tale tellers will take on the theme "Worldly Possessions" in an all-star showcase of the best, worst and most horribly embarrassing stories out there. And unlike First Person Arts' biweekly slams at L'Etage and World Café Live, these brave souls won't have easy access to bar-bought liquid courage before hopping up on stage, so be sure to give 'em mad props.

—Diane Palmieri

Tue., April 26, 8 p.m. $20–$25, Kimmel Center, 215-893-1999, firstpersonarts.org.

WEDNESDAY

4.27

[electronic/dance/hip-hop]

+ A-TRAK/KID SISTER

If the '00s hipster dance scene was one big prom — which somehow doesn't seem too far-fetched, given what the kids seem to go for these days —

then Montreal DJ whiz A-Trak (pictured) and sassy Chicago electro-rapper Kid Sister would totally be crowned the king and queen. First off, they're just so gosh-darn cute. Plus they're, like, best buds with Kanye West. More importantly, they are straight VIPs when it comes to moving the crowd. The undeniably enthusiastic Kid Sis dropped one of the most unfairly slept-on party-starters of recent years, 2009's *Ultraviolet*, while A-Trak, a title-winning scratchmaster since his early teens, has been responsible for all manner of gleefully giddy-making musical merriment, whether via his must-download *Dirty South Dance* mixtapes, his delirously daffy Duck Sauce disco singles (alongside Euro-house hero Armand Van Helden), or his freewheeling but flawless and dependably grin-inducing live sets.

—K. Ross Hoffman

Wed., April 27, 9 p.m., $15, with The Gaslamp Killer, Voyeur Nightclub, 1221 St. James St., 877-435-9849, r5productions.com.

[reading/signing]

+ JOSHUA KENDALL

As a two-time secretary of state, gifted speaker and the only attorney to outwit Satan,

Daniel Webster deserves his place in the pantheon of U.S. history. But his stature has

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tended to unfairly eclipse that of his cousin Noah, to the extent that even the latter's immortality on the cover of generations of dictionaries is often added to Daniel's credits. Joshua Kendall, who has a thing for linguistic obsessives — his previous book, *The Man Who Made Lists*, was the story of thesaurus compiler Peter Mark Roget — attempts to reconcile that slight. Kendall's biography of the lexicographer, educator, political thinker and founder of Amherst College, *The Forgotten Founding Father*, makes a compelling case for Noah Webster's crucial role in defining his country as well as the art of defining itself.

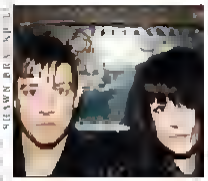
—Shaun Brady

Wed. April 27, 5:30 p.m. $10, The Athenaeum, 219 S. Sixth St., 215-925-2688, philalibrary.org.

[rock/pop]

+ THE KILLS/ COLD CAVE

A double shot of darkness — served chilled. Latter-day electro-gothas Cold Cave, who recently decamped from Philly to Gotham itself, drag the unholy spirits of post-punk's darkwave demi-gods — Bauhaus, The Cure, New Order — screaming into the present, armed with a wickedly bleak sense of humor and deadpan



melodrama. Their electrify ing sophomore set *Cherish the Light Years* (Matador) notches both the sunnies and the histrionics in to truly epic terrain. London-based duo The Kills (pictured) may skew decidedly more warm blooded — and their retro reference points may stretch a few decades further back — but their fiercely felt garage blues blasts hit with just as much primal intensity even if *Blood Pressures* (Domino), their fabulous fourth, offers a relative refinement, a deepening and an expansion of their elementally stripped sound.

—K. Ross Hoffman

Wed., April 27, 8 p.m. $16-$26 with The Entrance Band, TLA, 334 South St., 215-923-1515, tweeter.com

[jazz]

+ THE NEW MELLOW EDWARDS

Dial around the shortwave radio band and sooner or later you'll stumble across a female voice reciting a string of five-digit numbers (in several languages, if you look hard enough). In this case you're not

just paranoid; these strange broadcasts most likely are covert messages transmitted to spies, or criminals, or... someone. For anyone familiar with the off-kilter sensibility of trombonist/composer Curtis Hasselbring, it should come as no surprise that these "number stations" held enough fascination to inspire a new suite of music. He'll perform the piece, which requires the musicians to decode and work with five-digit numbers, with a stellar, expanded septet version of his New Mellow Edwards ensemble.

—Shaun Brady

Wed. April 27, 8 p.m., $12, International House, 3701 Chestnut St., artsinphiladelphia.org.

More on citypaper.net

EVENT LISTINGS
CITYPAPER.NET/L...

BARBARY
261 FRANKFORD & DELAWARE AVE
THU 21 BASS CULTURE
GOHRAD (JAPAN)
NIGHT KIDS (NYC) DUBSMITH HI-FI
MEMBS OF SOLOMONIC & ITAL
18+/21+ 2 FLOORS $12
FRI 22 TV1
SOUL POWER UNITED
RUSS ALEXANDER EDDIE GIEDA
IAN ST LAURENT $5
SAT 23 HANDS +KNEES+
SUN 24 KARAOKE NIGHT
KEVIN C & "STEADY" EDDIE AUSTIN
DOLLAR DRINKS TILL 11
NO COVER
MON 25 TIGERCATS
INDIE DANCE PARTY. NO COVER
TUE 26 COMEDY DRAMA
A NIGHT OF COMEDY HOSTED BY
ROSE LUARDO & ANDREW JEFFREY
WRIGHT. STAND-UP, SHORT PLAYS,
VIDEOS, MUSIC
AND THEN A DANCE PARTY. $5
WED 27 ACID WASH
80'S DANCE PARTY. NO COVER

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All Star Trance Jam
featuring DAMN WRONG
(members of damn right)
FRIDAY 4/22 9PM
DIRK QUINN BAND
Adam Monaco Band,
Funkatronic
SATURDAY 4/23 10PM
NEW KINGS OF RHYTHM
Local Dub, The Travelers
SUNDAY 4/24 7:30PM
Open Mic Night
hosted by Dani Muri
MONDAY 4/25 9PM
Open Jam
hosted by Tony Catastrophe
TUESDAY 4/26 6PM
G. Calvin Weston
featuring Wail and special guest
Brian Marsella
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Jerk Chicken * Breakfast
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SAT 4/23 : Jersey Shows presents
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The Ivory Coast, Absence Of Worry, Belle Drive, Daylight Falls, Garden State Of Mind, Timepiece Mechanics, Outro, Stranglehold, Deception Theory, The Last Brain Cells, Hollander, End Of An Era, The O>Matics
SEPULTURA
BELPHEGOR, HATE, KEEP OF KALESSIN, NEURAXIS, BONDED BY BLOOD
SUNDAY APRIL 24
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APRIL 26
BALKAN BEAT BOX
THURS. 4/28 UPROOT ANDY & JORO BORO
Pretty Girls Dancing
WED. 5/4
MAYLENE & THE SONS OF DISASTER, TESSARACT, NON-STOP
FAMILY FORCE 5
PRESENTS TOURANTULAIR
Thursday 5/5
STEREO SKYLINE
SWIMMING WITH DOLPHINS
SINCE FOREVER
5/9 The Airborne Toxic Event
5/10 The Twilight Singers
5/12 Echo & The Bunnymen
5/13 Doug Stanhope
At The Balcony:
APR 22 Drunbunny & Bloodhammer present late night with PANZER DIVISION, Damon Hamilton Project, Smalltown Scoundrels, The Band Called Fuse (age 21+)
APR 23 Shows presents PHILLY REAL DEAL 1ST ROUND
The Mara Plan, Bebebz, Robot Manhattan, Ashes And Stone, Til Death We Dream, Hollavera, Koeyo, Preachin To The Godless, Drawn Legend, Delta Falling, Unkl...
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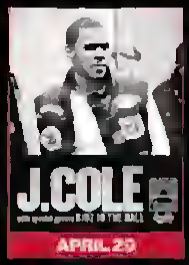

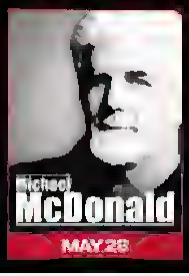

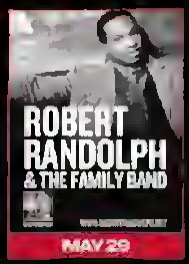

6.03	URANIUM TOUR 2011 featuring Black Label Society w/ Rev Theory and Hail the Villain
6.04	THE GO-GO S Ladies Gone Wild Tour
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portioncontrol
By Carolyn Wyman

THE SCIENCE OF THE LAMBS

➤ **IT'S EASTER WEEK**, a time when even non-Italians swarm Philadelphia Italian bakeries for ricotta and ham pie, bunny cakes and Easter egg sweetbread. But you have to be old or Sicilian to know about Eastertime marzipan lambs.

These candy-sculpture representations of Christ as Paschal lamb are an edible centerpiece of many an Easter meal. Sold in bakeries all over Sicily, the lambs were also a fixture of Sicilian-American-owned Italian bakeries in the U.S. through the 1950s. But only a few Philly bakeries still make them.

The marzipan lamb is a 100-year-plus tradition at the 107-year-old Isgro Pasticceria (1009 Christian St.). Mary Sarno, 95, comes out of retirement every spring to make them from plaster molds hand-carved by her late father, bakery founder Mario Isgro, a Sicilian native.

"She can still fill a cannoli with a spoon," Mary's son, Isgro owner and baker Augustine "Gus" Sarno, says admiringly. Mary no longer works Isgro's busy counter ("I'm afraid someone will knock her over"), but she can craft the lambs at her own pace in the old home kitchen off the bakery sales room.

Gus actually makes the marzipan candy, a mixture of almond paste, corn syrup and sugar cooked at high heat in copper kettles. Mary does what they both call the hardest part: Getting the candy in and out of the antique (and in one case, cracked) molds intact. Then she decorates them with royal icing flowers, pressed-sugar chicks, ribbon bows and jelly bean eggs. It takes her up to 30 minutes to create a single 4- to 6-inch lamb and six weeks to produce the 1,000 lambs Isgro's sells in stages ($6.85 to $18.95 each) between Ash Wednesday and Easter. Sold Gus last week: "If we put everything out, we would have already run out. And then some of the families who've had these lambs on their Easter tables for generations would be disappointed."

Unless that is, they go to Varallo Bros. (1639 S. 10th St.), the other Philly bakery that still makes them. At 43 years in the business, Michael Varallo, 55, is a comparative novice at marzipan lamb-making. Varallo says he used to turn out hundreds for a local convent's Easter feast, but today makes only 150 undecorated ones. Even at $15 to 25, the lambs are a money-loser. "I make them for the prestige," he says in heavily Italian-accented English.

"There is no money in it," agrees Gus Sarno. Nodding to his mother he says, "She does it because she likes it and she loves me. If I had to pay someone? I don't know what I'd do."

(cwyman@citypaper.net)

HE SELLS SEASHELLS Smoked marlin tacos are a definite winner at Mike Stollenwerk's Fathom Seafood House, though our critic wishes they used a fresher tortilla.

JESSICA KOURKOUNIS

[review]

THE LIFE AQUATIC

At Fathom, Mike Stollenwerk and Robert Holloway put the "fish" back in Fishtown

By Adam Erace

FATHOM SEAFOOD HOUSE | *200 E. Girard Ave., 267 761-9343, fathomphilly.com, twitter.com/fathomphila. Open Mon.–Wed. 4–11 p.m., Thu., noon–11 p.m., Fri.–Sat., noon–1a.m., Sun., 3–10 p.m.; Sunday brunch served 11 a.m.–3 p.m. Bar till 2 a.m. nightly. Raw bar; $2–$10; dishes, $9–$14; sides, $3.*

I'm on the phone with Mike Stollenwerk, chef/owner of Little Fish, Fish and now Fathom Seafood House, and we're trying to figure out the second variety of East Coast oyster the seafood pub shucked the previous week.

"Conwy Royales!" Fathom's chef de cuisine, Robert Holloway, yells from the background.

No. Not Conway Royales.

"White Caps!"

No. Not White Caps.

"East Dennis!"

No. Not East Dennis, either.

This went on for a while, and though we eventually pinned down Maine's Westport Island as the oyster in question, the exchange illustrates the sheer spectrum of Fathom's shuckable wares. In just three months of business, Stollenwerk estimates more than 100 oyster varieties have traveled from their respective coves, straits, creeks and bays to the raw station fit like a sidecar along Fathom's elevated open kitchen.

More on citypaper.net

MORE FOOD AND DRINK COVERAGE AT CITYPAPER.NET/VEALTICKET

The bivalved beauts arrive on shallow metal pans lined with ice, orbiting ramekins of cocktail and tartar sauces (along with the Banyuls mignonette) a high-brow raw bar might loathe to dispense. But Fathom isn't Fish, or even Little Fish for that matter, and the glacially cold, immaculately clean Kusshis, Chef Creeks, Wellfleets and Westports were no less for it.

With a spread of oysters, a frosty Harpoon, sun flooding the restaurant and the Phillies on the plasmas mounted above the bar, I could sit there all day. Or, rather, stand there all day. The yellow concrete bar top, run down the room like a stripe of spicy mustard on a soft pretzel, is too tall. Or the stools are too short. Either way, the setup's not comfortable, and so on another night I made sure to repair to one of the roomy marble-topped tables, set beneath faux-faded portraits of rugged seascapes and windswept chapels.

Before Fathom, these tables had been collecting dust in the garage of Holloway's cousin, who'd salvaged them from a defunct pub. With their scalloped silhouette and baluster-backed captain's chairs, they look like something passengers would have played buccarat around on the *Titanic*, adding character to Fathom's old-timey interior.

Elements of Fathom look airlifted from Nucky Thompson's Atlantic City, maybe because Stollenwerk, who grew up in Ocean City, originally imagined the restaurant fitting there. But after stumbling across this shuttered space (once a saloon, circa 1901), he decided the concept was a perfect fit for a district with its own

>>> continued on page 42

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[NEW AND]

+ The Life Aquatic
<<< continued from page 41

Stollenwerk isn't in the business of pussifying seafood.

seafood tradition. Now Fathom functions as neutral territory for Fishtown's old and new guards: where arrivistes and lifers meet, mingle and arrange to walk each other's dogs over Prima Pils and salt-roasted "we-peel" shrimp. I'm jealous. Those succulent we peels, thick as my thumbs, aren't available in my 'hood.

Littlenecks, blue crabs and half-lobsters round out the crisp, clean, on-ice items, after which the menu veers off into very rich directions. Stollenwerk isn't in the business of pussifying seafood, and the way he deploys aggressive spice and fat to fish while still keeping the composition sophisticated is what makes his cooking so interesting.

Mostly, the results are insanely tasty: a take on poutine with jumbo lump crab, squeaky mozzarella curds and spicy crab-stock gravy; the gooey fontina-and-lobster grilled cheese on shingles of Metropolitan sourdough, chicken-fried oysters whose zesty crusts preserve the silkiness of the bivalves inside. But eaten cumulatively, they can bust a gut, and upon departure, I didn't so much step out into the gun-shy spring sunlight as waddle.

Of course, I had Fathom's only dessert — Stollenwerk's mom's whoopie pies, packaged in labeled cellophane baggies — tucked safely in my pocket, because ignoring the server's suggestion would have been rude, right? I didn't even make it across Girard before gnashing the heat-sealed bag open like a chocoholic piranha. My fingers sunk into the Fluff-grouted cocoa cookies, so soft my fin gers left imprints like on a memory-foam mattress. The filling oozed out the sandwich's sides in a powder-white eclipse. Bake-sale fresh and not too sweet, it was the most delightful whoopie since *Sister Act 2*.

I'm also down with C-O-D, lightly roasted, flaked and mixed with mashed potato es the filling for Fathom's homey hand-knitted pierogies draped with caramelized-onion garlands — bet they'd be even better with bacala — and the meaty, cherrywood-smoked marlin as the star of an inspired twist on fish tacos. The latter deserved better, though, than Silvert-sourced corn tortillas: cold and stiff as cadavers, an inexcusable offense in Mexidelphia.

Holloway, as executor of Stollenwerk's menu, knows his way around marine life, but ironically, two of my Fathom favorites, both side dishes, didn't even involve seafood. Fat florets of cauliflower, dunked in rice-flour batter (gluten-free) and fried, put every Japanese tempura to shame — so crisp not even the underlying cushion of creamy sambal/lime mayo could dampen the crunch.

And the intense baked beans — they're soaked overnight, cooked four hours with molasses, Worcestershire, ketchup, brown sugar, whole-grain mustard and apple cider vinegar, then dusted with breadcrumbs browned in bacon grease — are the only baked beans I want at every spring picnic and summer barbecue.

Diluted with mignonette, I bet a dab of sticky baked-bean syrup would be outstanding on a Cape May Salt. Or a Beausoleil. Or a Mermaid Strut. Or a Chincoteague. They'll all pass through Fathom's door over the coming months, the perfect excuse to go back.

(adam erace@citypaper.net)

+ WHAT'S COOKING

Seafood 101 with Aliza Green at Oyster House *Sat., April 23, 3-5 p.m., $30* ➤ Take advantage of a wealth of seafood know-how with Aliza Green, author of *The Fishmonger's Apprentice*, as she instructs on how to clean, break down and prepare fresh fish in all forms. Learn from Green and a Samuels & Son fishmonger how to clean squid and pickle mackerel, as well as the arduous task of deboning and filleting a whole fish. The cost of the class includes a signed copy of *The Fishmonger's Apprentice*, samples of prepared dishes, and a Q&A with the author. Reservations required. *Oyster House, 1516 Sansom St., 215-567-7683, oysterhousephilly.com.*

Greek Easter Specials at Kanella *Sat.-Sun., April 23-24, pay as you go* ➤ This weekend, Kanella's Konstantinos Ptsilikdes will be cooking Greek dishes customarily prepared for the Easter holiday. For starters, magiritsa soup — Ptsilikdes uses lambs' head, incorporating dill, lemon, eggs and rice. For your main, he's roasting baby lambs with all the fixings and baking tsoureki, a sweet fluffy bread served for Greek holidays. These specials will begin Saturday night and are available all day Sunday. *Kanella, 1001 Spruce St., 215-922-1773, kanellarestaurant.com.*

Brew Works Fried Chicken Picnic at The Institute *Sat., April 23, 4-11 p.m., pay as you go* ➤ Embrace the warm weather this weekend with a no-nonsense evening of fried chicken and beers by Bethlehem Brew Works. Six varieties will be on tap at The Institute, including Steelgaarden Wit (brewed with chamomile and coriander) and Spece Monkey, a raspberry saison. Buttermilk fried chicken and spicy fried chicken with waffles can be replaced with seitan; sides include collards, baked beans, sweet potato pie and German potato salad. *The Institute, 549 N. 12th St., 267-318-7772, institutebar.com.*

Moore Brothers Wine Dinner at Matyson *Tue., April 26, 6 and 9 p.m. (two seatings only), $90* ➤ Chef Ben Puchowitz has joined forces with wine aficionado Greg Moore to build a refined five-course tasting with as many wine pairings. Enjoy foie gras accented with blackberries, vanilla and pistachios, Burgundy escargot over potato gnocchi with morels, green peas and ramp butter, and much more. The meal will be capped by a cheese board from Vermont's Jasper Hill. Reservations are a must. *Matyson, 37 S. 19th St., 215-564-2925, matysonbyob.com.*

—Laurel Rose Purdy

feedingfrenzy

By Drew Lazor

NOW SEATING

Pure Fare | Brother/sister team Kunal and Krit Sehgal just introduced Pure Fare, a calorie-conscious café and Blue Bottle-brewing coffee shop, in the former home of 21st Street Gourmet. Chef Sarah Ginn is overseeing a menu of under-500-cal breakfast, lunch and snack items, broken down in meticulous nutritional detail on Pure Fare's website (you can also use it to order). Their big hook is My Fare, a free database designed to track what you're eating. In a sort of Weight Watchers-meets-*Minority Report* move, the system provides recommendations to balance out your diet based on what you're consuming. Hours: Mon.-Fri., 7 a.m.-7 p.m., Sat., 8 a.m.-4 p.m. *119 S. 21st St., 267-997-4524, purefare.com.*

WAITING LIST

Sawatdee | South Street's Pico de Gallo is slated to become a Thai BYOB called Sawatdee — "Hello!" — by the end of this month. Chef/owner Tony Inchote, who's worked at Susanna Foo, Twenty Manning and Dmitri's, will cook a traditional Thai menu (think noodles, curries, etc.) and offer eat-in, takeout and delivery service. *1500 South St.*

CHECK, PLEASE

Matt and **Colleen Swartz** and **Matt Scheller**, the trio that opened **Farmers' Cabinet** at 1113 Walnut last month, have announced the closure of **Fork & Barrel** (4213 Ridge Ave.) in East Falls, as well as the shutdown of their **Tap & Table** gastropub in Emmaus. Swartz says F&B was too similar in concept to Farmers' Cabinet to be sustained; Tap & Table is a concept they hope to bring into Philadelphia in the coming months. **The Bookstore**, the team's speakeasy in Bethlehem, is still open. ➤ **Horizons** (611 S. Seventh St.), Philly's premier vegan restaurant, will close in early July, but don't worry, owners **Rich Landau** and **Kate Jacoby** aren't going anywhere. They plan on opening a smaller, more casual vegan operation in Midtown Village (location TBA).

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215-735-8444, ext. 218.*

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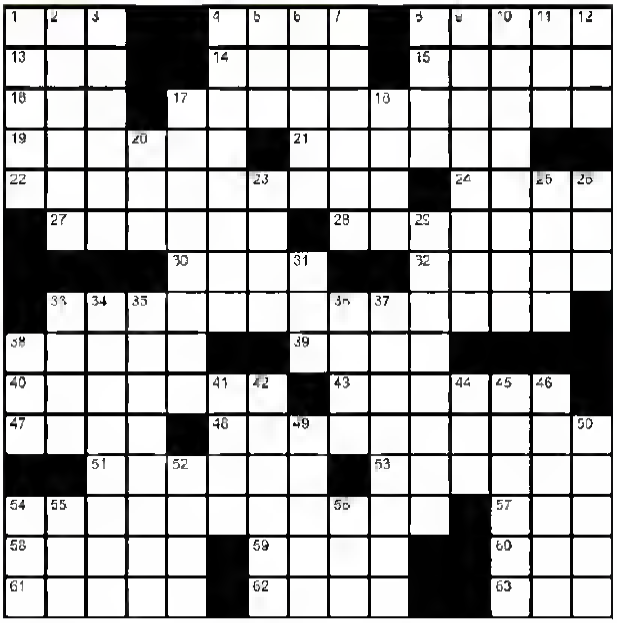
jonesin'

By Matt Jones

"RETURN [illegible] GONNA HURT"



ACROSS

1 3.14 or 4.00
4 Part of > or <
8 Turnout participant
13 Color on the flags of France and Italy
14 "Does ___ it" (song by Trey Songz)
15 Radiations of light
16 "___ Iron Man, "
17 Part 1 of a definition
19 Writing at the end of a work
21 Playwright David and family
22 Part 2 of the definition
24 "I Ain't Marching Any More" folkie Phil
27 Rule from a dictator
28 Get embarrassed over
30 D.C. team
32 Sam of "Jurassic Park"
33 Part 3 of the definition
38 Preceding
39 Old-school soda
40 Singer Etheridge
43 Language heard in Katmandu
47 Pizzeria in "Do the Right Thing"
48 Part 4 of the definition
51 Phil
53 ___ Online (long-running MMORPG)
54 Word defined by the definition
57 China's Three Gorges ___
58 Soft drink that started out as "Brad's Drink"
59 Ann Arbor campus: Abbr.
60 Certain Colorado native
61 Doesn't come for free
62 Fix kitty
63 ___ capital income

DOWN

1 "Good ___!"
2 Stir-fry ingredient
3 Look up to
4 Alexander Pope's epigram
5 Punk band (___) p.e
6 Stop on ___
7 Like some diets
8 Area between hills
9 Away from the coast
10 Highly fashionable
11 Swabbed spot
12 "Collapse Into Now" band
17 Funeral attendees
18 ___-nitrite (inhalant)
20 Non-profit type (hidden in FOOLSCAP)
23 The ___ Boys (Houston rappers)
25 "Hey you! Stop!"
26 Cardinal's insignia
28 In a not ready-to-pick manner
31 Capitol Hill figure: Abbr.
33 "The Sopranos" actress de Matteo
34 Lights with wicks
35 Least likely to let you sleep
36 Strange introduction?
37 1999 Brendan Fraser movie
38 Monthly hassle
41 Word repeated alongside "old"
42 Tool that's counter-productive?
44 Aesthete's love
45 Down (with) as a bad illness
46 Pen dweller
49 Winning
50 Call of Duty or World of Warcraft enthusiast
52 Diamond stats
54 Palindromic Chinese political party
55 Palindromic "War on Poverty" agency
56 "Sen. ___ gun!"

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COUNTY OF COLLETON
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FOURTEENTH JUDICIAL CIRCUIT
DOCKET NO 11 ON—
SUMMONS
EVA DRAYTON GIST Plaintiffs,
vs.
GRACE KELLY, ALEX BROWN, and JOHN DOE Defendant
TO Grace Kelly, Alex Brown and John Doe, Defendant above-named
YOU ARE HEREBY SUMMONED and required to answer the Complaint in this action a copy of which is here with served upon you, and to serve a copy of your Answer to the Complaint upon the subscriber at GIST LAW FIRM P O Box 30007, Columbia, South Carolina 29230 within thirty (30) days after the service hereof, exclusive of the day of such service. If you fail to answer the Complaint within that time the Plaintiff shall apply to the Court for judgment by default against you for the relief demanded in the Complaint.
GIST LAW FIRM
DEANDREA GIST BENJAMIN
P O Box 30007
Columbia, SC 29230
(803) 771-8007
Columbia, South Carolina
YOU WILL PLEASE TAKE NOTICE THAT A HEARING HAD BEEN SET IN THE ABOVE CAPTIONED MATTER ON:
HEARING DATE MAY 3 2011 TIME 3:30 p.m.
You are hereby notified to be present at Colleton County Family Court 101 Hampton Street in Walterboro S C. at the time noted above
TIME ALLOTTED 30 MINUTES
TYPE OF HEARING TEMPORARY RELIEF

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www.perutoproperties.com 215 740 4900

NORTH PHILADELPHIA APTS

23rd & Lehigh lg 2 BR $600+utils
conven to shops, schools,CC 215 290.0143

34xx W Allegheney 1br $575+utils
modern apt, 1st, last & sec 267 254 3092

★★★★

Tioga 1br $600 1st & 1st w/r mc
3rd fl, LHK1 Temp Hosp (484) 16-9330

TEMPLE UNIVERSITY AREA APTS

1, 2, 3, 4 Bedroom FURNISHED APTS
LAUNDRY -- PARKING 215-220 7000

24xx Glenwood 1br $510+utils
1st fl duplex, credit check 215-878 9309

LOGAN APTS

49xx Camac 1br Efficiency $485+utils
3rd flr wall/wall carpet (215)329 3013

49xx N 11th St 2br $700+utils
nice apt 1st & last mo rent 215-455-1220

49xx N 13th St 2br $650
1st + last + sec 3rd floor 267-261 1349

5149 N Camac St 2br $650 2br $650
newly renovated, 1st month rent, 2 month
215-455-1220

OLNEY APTS

127 W. Tabor Rd. Big 1Br $700
COMHAR & Section 8 approved.
Call (856)761-2283 or (856)740-4354

14xx Olney Av New renov 1br $650+
$1950 move in Nr transp 267 596-0751

49xx N 4th St. 2br $625
2 months rent, 1 mo sec 1st flr w/w carpet,
mod kit/ba Mr. Barry 302-475-4342

5101 N. Camac St. Large 2br/1ba $650+
1 mo sec, renovated, alarm system, laundry facilities, walk in closet 215.849.8204

Front & Wyoming Efficiency $450+elec
newly renovated w/ must see!!215 551 5200

HUNTING PARK/NICETOWN APTS

36xx N. 19th St Efficiency $375+util
3rd flr, please call 215 873 3642

★★★

1 & Luzerne nice 2 BR/1 BA $700+utils
newly fin's 215 535-5840 or 215 432-0257

GERMANTOWN APTS

1BR & 2BR Apts $695-$835
spacious great loc, upgraded heat incl
PHA vouchers accepted 215 965 9371

NEW MANAGEMENT IN GERMANTOWN
SPECIALS AVAILABLE! HISTORIC APTS
Close to Transit 215-549-7260

4841 Rubicam St. 2br
spacious, porch, backyard 215-833-4297

5220 Wayne Ave Studio & 1 BR
newly renov 267 767 6959 lic# 507568

501 Church Lane lg 2 BR apt
nr LaSalle Univ 267 767 6959 lic#494336

Penn St. 1Br $575+electric
newly remodeled, avail now 215-756-1418

MANAYUNK APTS

3xx Green Ln Huge in-law 3br/2ba
$1200 Inc w/d off street parking 215-554-4450

CHESTNUT HILL/MT. AIRY APTS

16xx Murdoch Rd 1 BR $600+ utils
no smoking, w/d, near trans, 215 327.2510

71xx Devon St. 1 BR/1 BA $750
+ electric, laundry avail 484-667 2369

73xx Limekiln Pike 1br $550+utils
2nd flr, lst & last mo. rent, (215)276-6790

Em'l Mt. Airy/6640 Sprague St. $695
1BR/1BA Spacious rooms with great window light. Located in a historic building close to public transportation. Abundant closet space and laundry on site. As about special! M.E. Inc Real Estate 215-844-1200 www.mfentre.com

★★★★★

E. Mt Airy 1br apt $250 week Utils inc.
new granite redwd w/d 919 451-5497

OAKLANE APTS

1514 Champlost small 1 BR $450
2nd flr, LR, bath rm, heat incl 215 775.6914

1929 West Colonial 1 BR 1 BA $670
267 315-6678 Sec 8 Approved

1xx W Grange Ava 1 BR $575+ utils
beautiful nice location 215 805-6455

66th & N Park Ave 2br/1ba $925+utils
near trans & schools 1 month rent, 1 month security & refs req'd 215 686 0676

6751 N 13th 2 BR $595
dir.good location,new paint 215.316.7117

GENOVA TED Apts WEST OAK LANE
Clean, Quiet, Upgraded 267-886-8030

FRANKFORD APTS

16xx Allengrove St lg Studio $625/mo
2nd flr, BR/LR, dining/kitch, 215-514-0653

4623 PENN ST 1BR $500
w/w, close to trans, 267 236 5952

4645 Penn St. 1BR $875 newly renov
Gas & water inc. 215-781 8072

4840 Oxford Ave Studio 1bt & 2br apts
Lndry 24/7 cam 267-767-6959 lic# 211340

FISHTOWN APTS

2217 E. Cumberland Studio
New w/ renov 267-767-6959 lic#356258

NORTHEAST PHILADELPHIA APTS

11xx Cottman Ave Efficiency $495
good loc, clean, new paint, 610-710 1946

301 W Byberry 2br/2 full bs condo $998
open flr plan, patio w/ storage, lg bkyd, w/d, w/wpool, tennis court, 973.876.9645

4647 Adams Ave Studio
Newly renov 267 767-6959 lic#433314

4825 LONGSHORE AVE 2 -1br apts, 3rd fl
$585, 1st fl rear $625 first, last 1 mo sec
609 792 2359

52xx Trotter St 2br $775
spacious, lndry in unit, 2nd fl 215 327.1788

6812 Oxman St. Studio & 1 BR
prkg, lndry fac 267 767 6959 Lic# 212751

Academy & Frankford 2br/2ba $895
spacious, w/garage, c/a (215)702-8233

Blvd & Ahawn 2br $825+utils
2nd flr large closets, washer/dryw/a/c, dishwasher, no pets 215 698 5942

Fox Chase Chandler 2 BR $800+
2nd flr w/d hkup, bsmt stor 215 785 0619

Frankford & Knights 2 BR duplex $750+
w/w garage, yard. No pets. 610 565 9787

Lawndale Studio $575 1br $675
patio, private parking, a/c 609-408-9298

Mayfair 3408 Rhawn St. 1 BR/1BA $650
Newly renovated w/w carpet, new appliances, central air, laundry room on site off street parking 267 322 6311

PHILMONT HEIGHTS 2 BR 2 flr $750
new kitch, w/w & paint, pet 267 467 1596

DELAWARE COUNTY APTS

Broomall 2br $875+utils
everything new, avail 6/1 (610)608-6383

Upper Darby 1 BR $750
spacious, new reno must see 484.402.5773

MONTGOMERY COUNTY/ SUBURBAN RENT

Ambler 2BR $1,075+electric
2nd & 3rd flr W/D no pets/smoking, off st. parking, close to transp 215 542 1201

Ambler 2BR 1BA Park Ave Apt for Rent
$800/mo plus utilities. Laundry, separate storage, off street parking. 215-913-4761.

TACONY 1br/1ba $600
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EAST OAK LANE-Furn 1 rm share house,
$450/rm Inc util, sec req'd 215 549-0634

King at Prussia, 2 BR/2 BA apt to share
Professionals welcome. 484 868 5081

ROOMS

11xx N 55th St AMERICAN BM RENTALS
Single rooms, fully furnished w/w carpet w/full size bed, dresser, fridge, SS/SSD sk $400 W. SW & N Phila. (267)707 6129

13th & York, 15th & Clearfield, 50th & Westminster 61st & Girard215.726.1811

15th & Wharton Clean furnished
$135/wk, $540 move in 215 875 6803

17xx Targe St., renovated central air
private BA, $115/wk, (215)713-0271

2213 W Huntingdon St. Studio, Pvt Kit/BA/
Entr. $130wk $390 mv-in, 267 250-0761

22nd & Hunting Park renov. lrg rm, furn $85-$95 wk 2nd week free! 215-960 1600

22nd/Targe St., Broad/Allegheny St. Priv ent, use of kit, w/w, freshly painted. $110/wk $270 swe a m. 267-897-5212

23xx N. 17th St, room, use of kitch/ba, $90/wk, SSI Welcome. 215-651 6564

30th & Dauphin: nice rooms
267 975 4602 w 215-763 0951

3729 Spring Garden nice spacious rooms available. Call 215-387 2451

38xx N 15th lg furn rm, shared kit/ba **$95/wk $300 sec. 267-809 7866**

40xx Old York Road, $180 to move in, $180/bi-weekly Call (267) 456-9403

43rd & Wallace furnished $90/wk, incl utils. $360 move in 267-357-5216 lv msg

55th/Thompson furn rm $110 wk frig microwave ent $200 sec 215-572 8833

5th and Wyoming lg room, newly renovated w/w $90/week, 215-552-5200

62XX JEFFERSON ST 1BR 1BA $130
215-490-4701

74th & Elmwood, New rooms,
starting at $100/week 267 784-5671

9th/Erie $80/wk 25th/Oxford N Phila.
no smoking or drugs. 267-629-0255

★★★★★

A1 Nice well maintained Rooms: N & W Phila Starting @ $125/wk 610-667-0101

Broad & Hunting Park, Lg rm, w/w, newly renov $100/wk, must see 215-552-5200

DARBY lg unfurnished room kitchen access. $475/month. 267-515-9442

★★★★★

EMI Airy 3rms w/priv ba, fridge, micro $175-$225 wk Utils inc. 919 451-5497

Frankford-furn, no drugs near El, room in apt. $85/wk+ $250 sec. 215-526 1455

Frankford room for rent $110/wk
$440 move in (215)291-0737

Germantown Area NICE Cozy Room
Private entry, BA (215)954-5083

★★★★★

Germantown: furn rms, renovated shore kitch & BA, $125/wk, 215-514-3960

Germantown, mid sz furn rm, nr trans, 1week free 215.844.0108, 215.848.0391

Hunting Park: Fully Furn Luxury Rms
Free utils/cable. Avail now 267 331 5382

NICETOWN Large Modern Furn
Rooms Private entrances 215 324-1079

N Phila Furn, Priv Ent $80 & up SSI & Vets
ok, nr trans. Avl Immed 215-763-5565

Olney 5363 N Norwood renov furn rm, pvt nr trans let, w/d,DISH $110/wkp 516.527.0186

Richmond-Rm use of let nr transp $100
wk Refnee/SSI ok lv msg 215-634-1138

S. Phila $500/mo. furn'd, full kit & BA, 1st week free! Incls utils, 267-600 2587

SW Philadelphia Room for rent. $250 move in share kit & bath. 267 251 2749

SW Phila Sunny room in prvt house free parking, no pets, share 2 ba, no kitchen, frig/microwave ok sec. refs $110/wk 215 724 4567

West Phila, everything new, quiet, $450/mo 5125/wk SSI ok (267)357 5559

W. Phila-In El use of house $105/wk
Share cable. Call (215)470 2418

W Phila: Rms $90/wk & Efficiency Near trans, 267 902-6748, 267 582-4175

homes for rent

CENTER CITY RENT

★★★★

22xx Delmar dge 5 BR/2 BA $2950
newly renovated 215 549 9498

SOUTHWEST PHILADELPHIA RENT

60th & Chester Vic. 3 BR $625+utils
1st/last/1 mo sec 610 277 8217

62nd & Lindberg studio $425+elec
1st flr private entrance (215)821 8858

69th & Elmwood 2br
section 8 ok, must see 215-885-1700

7xx S. Cecil St. 3 BA $850/upt. to buy
mod/kit/ba crpt, ceil fans 610 284 1436

Between 60th-70th off Elmwood Ave
2br and 3br $650-850 clean owner pays water, tenants pay gas & electric, $1950 2650 to move-in. Section 8 vouchers welcome 215 659 5348

WEST PHILADELPHIA RENT

58xx Addison 3br/1ba $775+ utils
1st/last/sec, newly new 484-885-7965

61st & Pine 2br $1000+util
newly renov section 8 ok 610-649-9009

61xx Delancey St. 3BR $875+utils
newly renov, call for appt. 215-435-1956

★★★

Catherine St renovated 4 BR
jetted tub 1.5 BA $1275 484-888-2264

NORTH PHILADELPHIA RENT

2nd & Diamond 2br $730+util
really nice, newly renov 215-365 4567

31xx N Marston St 2br $650+utils
newly renov 1st last & sec 267 254 3092

33xx Mutter St. 2 BR/1 BA $600+ utils
fin bsmnt, avail mmed 215-687 5905

LOGAN RENT

16xx W Mentor St. 3 br
newly renov, central ac, sec 8 ok 215 669 1304

HUNTING PARK/NICETOWN RENT

1332 West Lycoming St. 4 BR, 1 BA $850
Call for further details 215-275-5124

39xx N Delhi St 2br $700+utils
$2100 move-in avail 5/1 215-805-1543

GERMANTOWN RENT

3xx E Mechan c St 3br/1ba $600
2 mo security (215)833 2547

4xx E. Penn 2 BR $850+ utils
renov. yard & porch Sec 8 ok 215 913 7973

Germantown area 3br, 4b & 6br
beautiful renovated houses, section 8 ok 267 255 6555

PORT RICHMOND RENT

32xx Memphis St 3 BR 1 BA 9950+utils
beautiful, newly renovated 215 694 0060

KENSINGTON RENT

18xx Waterloo cozy 2BR $575+ utils
yard, wall to wall 215 636 1960

FRANKFORD RENT

51XX James St 2br $675
nicely updated 267 307-6964

NORTHEAST PHILADELPHIA RENT

31xx Stirling St 3br
Sec 8 ok Call (215)669-1304

DELAWARE COUNTY RENT

Brookhaven 2BR/1BA $1200
Cambridge Square Twshed 215.353.1919

Darby xx Greenway Ave. 3 BR
Move in ready, available now! 215 219 5172

MONTGOMERY COUNTY/ SUBURBAN RENT

Blue Bell Lg 2br/1.5ba twnhse $1245+ut
w/d basement, 1 mo sec (714)434 1009

Norristown- Spruce & Markley Av $700
LR, DR, kitchen, backyard (267)289-8449

LAMDER COUNTY NEW JERSEY

Sicklerville: Arbor Meadows 4br/1.5ba $1550+utils updated kitch, large back yard, appl included (856)629-3913

SEASHORE/RESORT SALE

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resorts/rent

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OCEAN CITY 3 BR Half a Full Season
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www.BrigE.com 856-217 0025

N Wildwood: 3 BR Condo, pool, a/c, 1/2 season at Great Deal! Call 856 505.2512

OC NJ 4br/3ba Single home beautiful a/c, garage, Avail 6/25 7/2 & 8/27-9/3 610 805-4388 or 610 948 0739

Wildwood Hildreth & NJ 2 BR/1 BR side yard, close to everything $7500/season Call 609 729-8355

automotive

BUICK

LeSabre Custom 2002 $6900
V6 auto 4 door only 7k 610 803 4624

CHEVROLET

Caprice Classic c 4 door 1996 $5950
a/c original miles, perhaps the finest avail, quick private sale 215 922 5342

FORD

MUSTANG GT -40th Ann v 2004 $18k
crimson edition, 5 speed ONLY 8k mint cond, adult driven, 610-942 3208

THUNDERBIRD 2002 $18,900
red w/ white hard, black soft 36k miles, excellent shape garaged 215 394 5151

GMC

YUKON DENALI V8 2005 $18 000
65k exc cond runs great 267-304 6652

INFINITI

M35X AWD 2007 $22 900
blk and w/baseball glove title mt, 79k mi book of rec condit/cnd (215)260.5493

JEEP

Jeep Grand Cherokee 2008 $18 500
Silver V6 54k mi, ex garaged
302 499-9646

MERCEDES BENZ

CLK 500 Coupe 2004 $13 500/obo
83k exc cond loaded blk (570)581 8538

NISSAN/DATSUN

Quest GLE 2001 $7,000/OBO
Silv, lthr, 48K mi, runs exc., 856 283 1500

SCION

TC 2006 $8000
33,000 miles, dark grey 267 238-7327

TC 2007 $9000
55,000 miles silver 215 98 3703

SUBARU

LEGACY 2.5 GT Wagon 2003 $8500
62k mi, fully equipped, 1 owner, exc cond w/ 6m mats, clean, SUV & not 215 341 7525

TOYOTA

Corrola CE 2005 $7500
57k mi, auto, exc cond 610 284 9382

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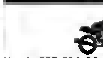
w/proof free pick up. Mark 215 370 5419

MOTORCYCLES



Honda CBR 600 RR 2007 $6300/obo
blue/grey 6400 miles 484-614-3055

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Chevy Astro Van 1986 $1650
7 passenger, all pwr, clean, 215-620 9383

CHEVY Blazer LS 2004 asking $2,950
4 door 4x4 loaded, clean, 215-518-8908

CHEVY Corsica 1996 $1,250
auto, AC, 4 cyl, runs new, 215-620 9383

DODGE Durenge SLT 2001 $3695
190K, the Loaded, Gorgeous, 610.247.1883

FORD Escort Wagon 1998 $1700
4 cyl, auto, runs great, cln, a/c 267.586.6582

FORD Escort ZX2 2000 $1950
2 dr auto loaded good car 267 912.7488

FORD Explorer XLS 2000 $3,250
4x4 new tires, extra clean, PW, PL, runs perfect, 1 owner must sell 215-237 0109

Ford Explorer XLT 1994 $1850
all pwr, 106k needs nothing 215.620.9383

Ford F150 XL pickup 2000 $4999
xx Clean, super cab, Call 215 432-4580

Ford Mustang Conv 1995 $2,750
V6 5 spd, new top & paint, 215 324 2998

Ford Ranger Pickup 2003 $2000/obo
97k, needs head gasket (267)825-2315

FORD Taurus SE 2001 $3,450
114K miles, new tires, PW, PL, extra clean, Must Sell 215-237-0109

Ford Taurus SES 2002 $2975, silver moon roof, cd, wng, alarm, 267-592-0448

FORD TAURUS SES 2002
69,300 miles new inspection, mint condition $4995. 215-668-0225

Honda Accord EX 2000 $2695
240k, sunroof, gorgeous, 610-524-8835

Honda Civic 1984 $1000
new clutch & tires, runs gd 702.684.2059

Lincoln TownCar 2000 Signature Series, Luxury 4 door with roadster roof, original miles, superb condition, not exagerrated, quick private sale, $4995. 215-928-0632

Nissan Maxima 1995 $2100
auto, new rust/dent, runs new 215.620 9383

NISSAN MAXIMA SE 2000 $4500
106k mi, exc cond, Clean 215-900-6299

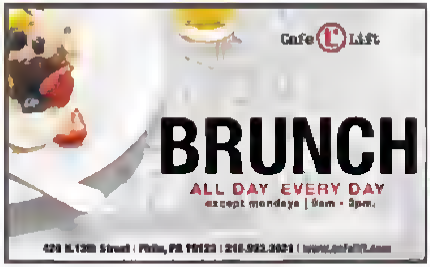
Nissan Pathfinder SE 1998 $4,850
4x4 new tires, Viper Autostart, Alarm, loaded only 84K miles, 215-237-0109

NISSAN Sentra GXE 1997 $2995
auto, loaded, gorgeous, 610 524-8835

Olds Delta 88 Royale 1990 $1350
all pwr, Mint, new insp 215-620-9383

Saab 9005 Conv 1992 $2600
grt sound sys, new top/tires, 215.370 6331

Saab 900S Turbo 1997 $2250/obo
4cyl auto, pwr, runs great, (267)825 2315



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